



German book-plates

George Ravenscroft Dennis

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THE EXLIBRIS SERIES

GERMAN BOOK-PLATES

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the "Historischer Verein der Pfalz" of the "Verein
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sident of the English "Exlibris
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BOOK-PLATE OF HILDEBRAND BRANDENBURG (*circa 1470*).

[Frontispiece.]

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German Book-plates

An Illustrated Handbook of
German & Austrian Exlibris

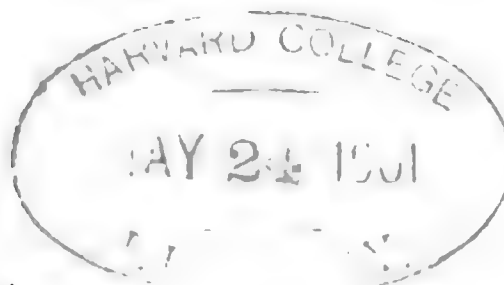
By Karl Emich Count zu
Leiningen-Westerburg

Translated by
G. Ravenscroft Dennis



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PREFACE

*Inter folia fructus.*¹

THE present volume is intended as a companion to the handbooks already published in this series on English, French, American, and Ladies' Book-plates. It was originally undertaken by Dr. H. Pallmann, of Munich; but, in the summer of 1899, he found himself unable to carry out his project, owing to the pressure of other historical works, and the publishers then entrusted the volume to me. As my collection of exlibris is the largest on the Continent, numbering over 20,000 examples, of which nearly 10,000 are German, old and new, and as I have already written a good deal on the subject in various artistic periodicals in Germany, I hope I may have succeeded, in the following pages, in giving a comprehensive survey of the history of German book-plates.

The illustrations are mostly reproduced from examples in my own collection, only a few having been taken from other sources. It was, indeed, unnecessary to draw on other collections to any extent, since those of Warnecke in Berlin, Von

¹ A motto often found on exlibris.

Berlepsch at Wolfenbüttel, and the Booksellers' Association at Leipzig have been thoroughly illustrated in volumes already published, and the other collections in the country do not contain many ex-libris of importance which are not also in my possession, some few unique plates only excepted.

As far as possible I have avoided illustrating plates which have been frequently reproduced elsewhere, though an exception has been made in the case of some unique and more than usually interesting ex-libris; it must also be remembered that this book is intended primarily for English readers, to whom German ex-libris literature is not so accessible as to Germans.

It is necessary to state here, at the outset, that no attempt is made to provide complete lists of *all* German ex-libris, but only of the most important, which, however, are given as fully as space will allow.

At the request of the publishers, Swiss book-plates have been omitted, as they have already been dealt with exhaustively in Gerster's monumental volume on "Die Schweizerischen Bibliothekzeichen"; the present handbook, therefore, includes only German and the nearly allied Austrian ex-libris. Alsatian book-plates are mentioned when they date either from the old or the modern period of German possession, and plates of the French time are included when they bear German names or are the work of German engravers.

As I have referred constantly to the German "Exlibris-Zeitschrift," which will be found a rich mine of information and illustration for those who

wish for fuller details on many points, I have made use of the abbreviation "E. L. Z." .

Besides the volumes mentioned in the Bibliography (p. 497) and at the beginning of the chapter on Heraldry (p. 16), the following books of reference may be mentioned :

Dr. G. K. Nagler, "Neues Allgemeines Künstlerlexicon" (Munich, 1835-52).

H. W. Singer, "Allgemeines Künstlerlexicon" (Frankfurt-on-Main, 1895-1900).

R. von Retberg, "Dürers Kupferstiche und Holzschnitte" (Munich, 1871).

H. S. Schmid, "Kunststilunterscheidung" (Munich, 1897).

Dr. M. Heimbucher, "Die Orden und Kongregationen der Katholischen Kirche" (Paderborn, 1896).

I am indebted for much kind information and help to the Royal Library (Munich), the Royal Print Room (Munich), and also to Dr. H. Pallmann (Munich), Herr Guido von Volckamer (Munich), Herr K. Burger (Leipzig), Herr K. Koch (Vienna), and Mr. F. J. Thairlwall (London). I must also tender my best thanks to all those who have kindly placed clichés at my disposal; and to Mr. G. Ravenscroft Dennis for the pains he has taken to produce a faithful translation of the work.

I shall always be ready to give any information in my power with regard to German or other ex-libris.

K. E. COUNT ZU LEININGEN-WESTERBURG.

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TRANSLATOR'S NOTE

My best thanks are due to my friend Mr. Carnegie Johnson, Chairman of Council of the Exlibris Society, for his kindness in reading the proofs. It is hardly necessary to add that the book has been translated and produced under the close supervision of the author.

G. R. D.



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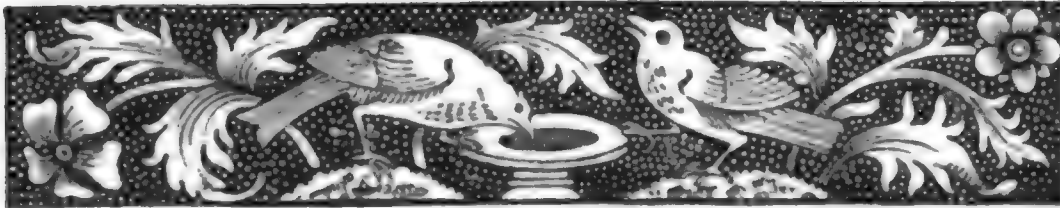
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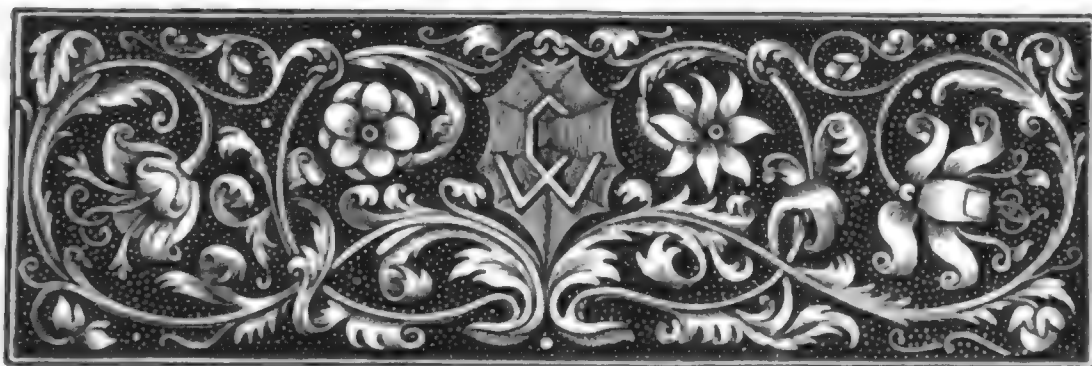
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GERMAN BOOK-PLATES

INTRODUCTION

THE interest in Exlibris which has sprung up within the last twenty-five years has developed with extraordinary vigour. The last ten years have been specially rich in results, and the movement includes in its historical and literary bearings, France, England, Germany, Austria, Sweden, America, Holland, Italy, and Switzerland. The custom of asserting ownership in books by means of a book-plate originated in *Germany* more than four hundred years ago, and the revival of a usage once so familiar would seem to justify a somewhat detailed inquiry into the origin and history of this ancient practice. The inquiry, it will be seen, is intimately connected with the history of art and literature during the last four centuries.

Many of those who nowadays adopt an exlibris,

are content to copy one belonging to a friend, or some design which they may have seen in a magazine, and are wholly unaware that they are following an old usage, established by their forefathers in the fifteenth century, and justified of continued existence by its useful as well as artistic character. It cannot be expected that the rapid increase in the number of book-plate owners during recent years will be maintained when the fashion has run its course, as all fashions must. At the same time it is impossible to doubt that so useful a custom, having once again come into vogue, will continue as long as books and private libraries exist.

The correct German expressions for these plates are :

(1) *Bibliothekzeichen* (library label), an expression which explains itself. It is a literal translation of the words *signum bibliothecæ* which occur on book-plates of the eighteenth century (see that of Magister Christian Gottlieb Steinberg, Breslau, 1762). The word appears for the first time in literature about the year 1840, in the diary of a soldier who fought in the wars of German Independence (1813-15). It is also used exclusively by Heinrich Lempertz the elder, the first German writer on book-plates (1853-65).

The word *Bücherzeichen* (book-label) which is often used, is a modern and inexact term, frequently confused with *Buchzeichen*, the book-marker placed in a book to keep the place. All writers on the subject of any note now use only the words *Bibliothekzeichen* or

(2) *Exlibris*. This expression is derived from the common inscription on book-plates "Ex Libris" (with the owner's name in the genitive case) . . . "from the books of" . . . "one of the books of." This short and practical designation—transferred from the book itself to the label of ownership—has now become international, and occurs in the titles of the three exlibris societies, English, German, and French.

(3) For the sake of completeness we may mention the old German expression, *Buch-Almer*, which appears on plates of the family of Von Hase in Leipzig. *Almer* is derived from *armarium*, meaning a book-case—an "intellectual armory"—the word most frequently used for the mediæval library.¹

In England the expressions in use are "exlibris" and "book-plates," though possibly "library labels" would be more correct; in French, "exlibris" and "marques de possession" or "de bibliothèque"; in Dutch, "exlibris," "boekmerken," and "bibliotheekmerken."

Exlibris must not be confused with the allegorical or armorial "printers' marks" or "publishers' marks," which are found on the title-page or at the end of a book, and are the trade

¹ In earlier times we read of book-collectors providing themselves with "Wappen" (coats of arms) or "Kupfer" (copper-plates). Hans Imhof, in his "Theatrum virtutis et honoris oder Tugendbüchlein Willibald Pirckheimers," 1606, speaks of having "*ein schönes emblema*" made and engraved, which he "inserted at the beginning and end of many of his books." This plate is signed "J.B. 1529" (see "Exlibris-Zeitschrift," vol. v., p. 43).

marks of the firms which issue or print the volume; nor with the small printed labels sometimes found in the upper or lower corner of the inside of the cover, either at the beginning or the end, which merely give the name of the binder or the bookseller.

On the other hand, what are called "Superexlibris"¹ must be reckoned among exlibris. Superexlibris are the heraldic or other designs of a personal character, stamped in gold, colour, or blind tooling, on the outside of a binding in order to designate ownership. The old superexlibris are not as a rule so interesting artistically as many of the early book-plates. In Germany the best period of book-binding was in the fifteenth and sixteenth centuries, but the French have excelled in these "reliures" or "fer de reliures" from the sixteenth century to the present time.

A good example, here reproduced, is the superexlibris of *Peter Vok von Rosenberg* (1608). It shows the owner in armour with the armorial bearings on his breastplate and the rose for a crest.

These binding stamps are, however, not always marks of ownership (*e.g.*, in the sixteenth century). Often, especially in bindings of Leipzig origin, the leather covers were decorated with portraits and arms of distinguished princes (*e.g.*, the Elector of Saxony) or contemporaries (Luther, etc.), the metal stamps being kept in stock and used for ornamentation as required. Such stamps, of

¹ Or "Superlibros," as they are usually called in England. Both designations are sufficiently barbarous, but no better have been suggested at present.

course, are merely decorative designs, and not superexlibris proper.

A curious method of marking ownership was



SUPEREXLIBRIS OF PETER VOK VON ROSENBERG (1608).

used in the sixteenth century at Rostock. Four examples are known¹ in which the names are engraved on the metal clasps of the covers. This

¹ See "Exlibris-Zeitschrift," vol iv., pp. 6 and 89.

fashion does not appear to have spread beyond Rostock.

Autograph inscriptions are found as early as the fourteenth century ; as a rule, however, they have no particular interest, except when they display the signature of some well-known historical character, or are tricked out with decorated initials or coats of arms

The use of an exlibris is obvious. In the first place it is intended as a safeguard—that is to say, a book-plate fixed in a volume gives documentary evidence of its rightful owner. Borrowers of books are frequently forgetful, and men who for purposes of study or for other reasons borrow largely from friends may easily forget to whom a particular volume belongs. Moreover, stolen or lost books may be recovered on the evidence of the book-plate, so long as it is not removed, and returned to their owners.

It is needless to add—though this is often neglected—that it is of the utmost importance that the *name* of the owner should be on every plate, and not merely a design of a general character, or an anonymous coat of arms. The owner's name on the book-plate is the best guarantee of the safety of the book.

The exlibris, however, is not merely useful; but serves as an ornament to the book. Every book-lover will prefer to have in each volume an artistic label of a personal character, rather than a badly-written signature or the blurred impression of an india-rubber stamp. This latter, indeed, may be

convenient for a municipal library of ten or a hundred thousand volumes, but is not fitted for a private collection which will rarely exceed a few thousand. A book-plate which is specially designed according to the wishes of the owner, will reflect his tastes and his character, and associate him closely with his books. Moreover, the interest of such an association will descend to his relations or friends who may afterwards inherit the library. There is a personal quality, an *intimité*, about such a mark of possession which, even after a long period of time, brings the owner near to us, and gives us an insight into his temperament, his tastes and his studies.

To insure that a book-plate shall be a thing of beauty and an ornament to the volumes in which it is fixed, it is essential that the design be carried out by a competent artist. If intrusted to an inexperienced amateur, who, with the best intentions, has neither the technical ability nor the artistic feeling necessary for the work, the result will be incorrect drawing, overcrowding, bad composition, and general failure.

Signed plates, *i.e.*, such as bear the name or monogram of the artist or engraver, will always be more prized by the collector than those which have no signature and can only be identified by guess-work or by comparison with other plates of a similar character. Signed plates, which afford a certain proof of authorship, are, especially if they bear the signature of a well-known artist, not only of more commercial value, but also, it may be assumed, of higher artistic merit.

In the same way *dated* plates are more sought after than undated. For, although the expert, who has made a special study of the styles of different periods, may be able to assign almost any plate to its correct date, within ten or twenty years, yet the ordinary collector will find the process difficult; and in any case it is more satisfactory to have a certain and authentic proof of date, than to deduce it by reasoning or conjecture.

The position of the book-plate in a volume varies. It is usually placed on the inside of the cover, in front or occasionally at the end of the book. Double exlibris are sometimes found in both places. Other positions are the fly-leaf, or the back of the title-page, where the book-plate is sometimes printed, either from a woodblock or copperplate. Sometimes again it is bound into the volume as a separate plate.

What remains to be said on the subject of German exlibris will be found in the following chapters, to which the reader may, therefore, be referred.





PART I—GENERAL

CHAPTER I

METHODS OF REPRODUCTION

THE original mark of possession in books, representing the later Exlibris, was (besides the usual autograph) the owner's coat of arms, painted in the volume by hand. This method, practicable only so long as books were few in number, was superseded, after the invention of printing by Johann Gutenberg, of Mainz (*circa* 1450), by the WOODCUT. The art of wood-engraving was known among the Chinese as early as the tenth century, and it was practised in Germany in the fourteenth century. The earliest dated example is the "St. Christopher" of 1423, but the woodcut did not attain importance until the last quarter of the fifteenth century, and its highest artistic perfection was reached at the beginning of the sixteenth century under Albrecht Dürer. As a rule the artist handed over his design, drawn on the wood, to be carried out by a

professional engraver, though frequently the block would be cut by the designer himself. The woodcut remains to this day one of the most satisfactory methods of reproduction, as it presents a clean flowing line, with strong outlines, while at the same time the engraver is able to reproduce with the utmost fidelity the quality of the original drawing on the wood, and the style and characteristics of the artist.

The most important names in connection with wood-engraving as applied to book-plates are those of Albrecht Dürer, Hans Holbein, Lucas Cranach, Hans Burgkmair, Hans Baldung Grün, the Englishman Bewick (the inventor of modern wood-engraving), and, to come to recent times, Ludwig Richter and Hugo Bürkner.

Woodcut exlibris were usually printed in black, less often in brown. They are also to be met with—especially in Germany—*coloured by hand*, sometimes roughly and carelessly, sometimes with care and artistic feeling. Wood-engraving was used for book-plates most frequently in the fifteenth and sixteenth centuries, but many recent exlibris have been produced by this method.¹

¹ A large number of fine old woodcut exlibris, superbly reproduced both in colour and black and white, are to be found in the pages of the German "Exlibris-Zeitschrift" vols. i.-xi., e.g., (vol. ii. 2) Radigunda Gossenbrot, *née* Eggenberger (*circa* 1502); (vol. ii. 3), Christof Scheurl (*circa* 1500), and Wiguleus Hundt von Lauterpach (1556); (vol. iii. 1) Johannes Ras of Koester (1491); Propst Georg von Heiligkreuz, Augsburg (1567); (vol. iii. 2) Tannstetter (*circa* 1485); (vol. iii. 4) Vitus Tuthsenhauser (1542); (vol. iv. 3) W. Hering (1536), and K. Peutinger (1516); (vol. v. 1 and 4) Melchior Vatli, Suffragan Bishop of Constance



BOOK-PLATE OF JAKOB HAINRICHMANN, PREBENDARY OF
AUGSBURG (*circa 1520*).

[To face p. 10.]





A good example is here reproduced from the author's collection: *Jakob Hainrichmann*, Prebendary of Augsburg, *circa* 1520. This vigorous and accurately coloured woodcut displays the owner's coat of arms, with the letters "S. M. C.," representing his motto, "*Spes mea Christus.*"

After the woodcut, the most important methods of reproduction are ENGRAVING ON COPPER and ETCHING, which have been dangerous rivals of wood-engraving since the early part of the sixteenth century, as they admit of much greater fineness and delicacy of execution.

The art of ENGRAVING ON COPPER was discovered in the south-west of Germany about 1440, and the earliest known dated print (not a book-plate) bears the date 1446. Of the "little masters" who applied this art to the production of book-plates the most prominent are Albrecht Dürer, and Barthel and Hans Sebald Beham;¹ after them come Virgil Solis, Jost Amman, H. Ullrich, H. Troschel, M. Zündt, A. Khol, Dominic and Jakob Custos, the Sadeliers, Hans Sibmacher, J. E. Ridinger, the Kilians, and later G. D. Heumann, J. E. Nilson,

(1529); Joh. Stabius (*circa* 1530); K. Kentmann (1552); (vol. v. 2) Augsburger Stadtbibliothek (*circa* 1530); (vol. v. 3) Bishop Urban of Gurk (1572); (vol. v. 4) Bishop Hugo of Constance (*circa* 1520); (vol. vi. 3) Hector Pömer (*circa* 1520); (vol. vii. 4) J. C. Scherb (1598); (vol. viii. 3) M. Pfintzing the elder (1548); (vol. viii. 4) D. Byrgl (*circa* 1560); (vol. x. 1) E. Vend (1567).

¹ The influence of the German masters—Dürer, Beham, Aldegrever, Virgil Solis, and others—may be clearly seen in the work of Mr. C. W. Sherborn, the most distinguished engraver of book-plates in England. Mr. G. W. Eve has also learnt much from the same source.

M. Bernigeroth, J. W. Meil, J. Striedbeck, D. Chodowiecki, the Cöntgens, the Fridrichs, M. Tyroff, J. G. von Müller, till we come, in the present day, to W. Unger, C. L. Becker, M. Gube, P. Halm, Max Klinger, Otto Greiner, and H. Vogeler.

The copperplate flourished along with the wood-cut in the sixteenth century, and during the seventeenth and eighteenth centuries, though it had passed its prime from the artistic point of view, it was used for book-plates almost exclusively. In the early part of the nineteenth century also copper-engraving was much used, but there was a distinct falling off both in the number of plates engraved and in the quality of the work. After 1871, when there was a general revival in all the arts, the copperplate and etching again came to the front, and, though they have met with serious competition from the cheap modern photographic processes, a considerable number of fine plates have been engraved in recent years. In this respect Germany is surpassed by England and America in quantity only.¹

¹ The "Exlibris-Zeitschrift" has published a large number of old plates printed from the original copperplates, *e.g.*, (vol. vi. 4) H. Baumgärtner, by Barthel Beham (*circa* 1530); (vol. iv. 4) Haller von Raitenbuch (*circa* 1600); (vol. iii. 4) G. S. Coler, the elder (*circa* 1617), and his son (1643); (vol. iv. 1) M. Gerum (*circa* 1640); (vol. v. 3) S. von Birken (*circa* 1670); (vol. v. 4) Franz Freiherr von Nesselrode (1695); (vol. iv. 1) J. M. von Stallburg (*circa* 1719); (vol. vi. 3) the Monastery of Raigern, 1784, etc. Many of the best modern engraved and etched exlibris also appear in the same pages, printed from the original plates, *e.g.*, (vol. iii. 4) C. L. Becker, by himself (1893); (vol. iii. 3) Adolf and Albertine Bachofen von Echt, by C. L. Becker (1889 and 1893); (vol. iv. 2 and 3) eight plates

The allied art of ENGRAVING ON STEEL seems to have been used very seldom for book-plates, and the only other fine art to be mentioned here is LITHOGRAPHY, the art of printing from stone. Discovered by Senefelder at Munich, at the end of the eighteenth century, artistic lithography has been brought to a high pitch of perfection in Germany chiefly by the efforts of Dr. C. Wolf and Son, printers to the Court and University at Munich, and C. A. Starke of Görlitz, and is being employed more and more for the production of book-plates.

At the present time all the modern photographic methods of reproduction are being used for ex-libris, such as PHOTOGRAPHY, PHOTO-LITHOGRAPHY, CHROMO-LITHOGRAPHY, PHOTOGRAVURE, COLLOTYPE, the "HALF-TONE" process, and commonest of all, the ZINC LINE BLOCK.

Besides the above methods, some recent experiments may be mentioned. Thus the exlibris may be printed direct on the inside of the cover or end paper of the book by means of cut STENCIL-PLATES. A series of exlibris has been carried out in this manner by Ernst Berger, of Munich (*see* "Exlibris-Zeitschrift," vol. viii. 2), and more recently (1899) Anna von Wahl has employed stencils for book-plates of members of her family.¹

of the Government Printing Office in Berlin, by P. Voigt (1894); (vol. vii. 1) W. Bode, by Max Klinger (1897); (vol. ix. 1) W. Felsing, by F. Stassen (1898); and (vol. ix. 4) Helene Schüssler, by Ludwig Kühn (1899).

¹ A number of designs for stencilled plates by Miss Waldron were reproduced in "Dekorative Kunst," Munich, vol. i. 2, p. 87.

The earliest stencilled book-plates known to me are (1) a plate printed in black and red, "E. Hardy, J. N. L.," dated 1747; (2) one in green and red, of French or Swiss origin (eighteenth century), Dr. G. J. de Bridoul; and (3) an "exlibris Duché," also French, *circa* 1770.

We may mention also some experiments made by the well-known painter Hans Thoma, of Frankfurt,¹ and Otto Köhler, of Berlin, with ALGRAPHY, an art allied to lithography, the drawing being made on a plate of aluminium instead of on stone. Similar experiments have been made with zinc plates by Miss M. Fiedler, of Dresden, and even with glass by O. Schwindrazheim, of Hamburg.

It is impossible to give here any further technical details concerning the various methods of reproduction named, from the woodcut to the zinc block. Information on the subject may be found in any handbook, and it is only necessary to say here that, for the reproduction of book-plates, the copperplate is the most expensive, and the zinc block the cheapest. The ten volumes of the "Exlibris-Zeitschrift" give numerous examples of all methods of reproduction, and the illustrations in the present volume itself will give sufficient material for comparison.

For the sake of completeness, it may further be noticed that in Germany in the seventeenth, and in England in the eighteenth century, cases have been found, where the owner has impressed his seal into a book, either with a wafer or even with

¹ Now Director of the Art Gallery at Karlsruhe.

sealing wax. The reason for this must usually have been the want of a proper book-plate, but in one case at least (a German exlibris, "J. F. J. D," eighteenth century) the seal is found alongside of the heraldic book-plate, engraved on copper. The owner no doubt thought thereby to render the proof of property still more conclusive. Fortunately this unpractical and ugly custom has not become usual.

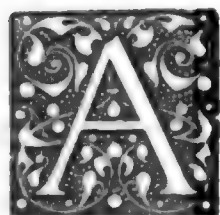
We find also black prints from iron plates (seventeenth century) and black or blue prints from brass stamps, the precursors of our india-rubber stamps. Indeed the metal dies made for stamping in gold upon leather bindings have been printed in black on paper and stuck into books (*e.g.*, Erhart Voit, Abbot of Kremsmünster, 1587). Such stamps, whether of metal or india-rubber, are, however, as a rule inartistic, and lacking in beauty and clearness. Finally the die stamps of our own time may be mentioned, which are stamped into the end paper with a punch and stand out like a stamped address on note paper : *e.g.*, Dom Pedro August, Prince of Sachs-Coburg-Gotha (*circa* 1892), coronet with inscription. Or the die is stamped on small square labels which are then fixed in the book, *e.g.*, F. Berg, 1900, in blue on white and gold on white.





CHAPTER II

GERMAN AND ENGLISH HERALDRY¹



VERY large proportion of German book-plates from the fifteenth century to the present time display armorial bearings, and it is necessary therefore to devote some space to German heraldry.

Heraldry probably had its origin in France, where it reached a high pitch of development. What now remains of it in that country is but a shadow of the beautiful heraldic art applied to seals and coats of arms in the Middle Ages. And although at the present time, in spite of the republican form of government, the French take a remarkable pleasure in armorial bearings, yet in the drawing of coats of arms, old or new, so many mistakes are made, and styles, periods, and centuries so mingled together, that only in very ex-

¹ Authorities consulted: Professor Ad. M. Hildebrandt's "Wappenfibel"; F. Warnecke and Professor E. Doepler's "Heraldisches Handbuch"; H. G. Ströhl's "Heraldischer Atlas" and the same author's article in "Kunst und Kunsthandwerk" (Vienna, 1899, ii. 7).

ceptional cases does it appear that any attention is paid to the fundamental laws of heraldry. One of the chief causes of this state of things is the lack of a good *modern* handbook of heraldry in French, which might make the good old examples and rules more generally known, and throw overboard the hideous monstrosities of later times.

In Germany and England the case is different. The heraldry of these two countries is nearly allied, and the general principles are much alike. In the last two centuries, however, English heraldry has been cramped and fettered by a number of new rules, which are now firmly established, while in Germany more freedom remains and it is sufficient to pay attention to the old fundamental laws.

Both countries have to record a decline in the beauty of heraldic representation at the end of the eighteenth and beginning of the nineteenth century—a decline which corresponds with the fashion and *Zeitgeist* of that period. And both countries, Germany rather earlier than England, have made a return during the last quarter of a century to the good old manner, and the earlier style, with the result that the beauty of heraldic designs has sensibly increased: of English artists, I need only mention the names of Father Anselm (Baker), C. W. Sherborn, G. W. Eve and J. Vinycomb.

To come to details and the differences between German and English heraldry, it may be noticed that it is not a German, or Austrian, but an exclusively English custom to place the CREST

(*Zimier, Helmzier*), with wreath, directly on the shield, or even floating in the air above it. In Germany the logical rule is that a crest cannot exist alone, and must not be represented without helmet and lambrequin. It is imagined as bound or screwed to the helmet, as in reality it was. Of course it is easy to point to German designs and book-plates where the English custom is followed; but the reason for them is generally not far to seek. In the first place it was the fashion in Germany in the early part of the nineteenth century to copy foreign methods simply because they were foreign—an error which has gradually disappeared during the last thirty years. Then again the reason is often to be found in the home and origin of the plates: thus, for example, people living at Hamburg or at Hanover in the first half of the nineteenth century, and having frequent relations with London, would often have their ex-libris made there. These, however, are only the exceptions which prove the rule.

The same remarks apply to the English fashion of allowing the crest to float in the air above the shield, instead of being attached to it as the German custom demands.

Many FORMS OF SHIELDS, also, such as the Georgian triangular cusped variety (or spade-shield, the English pelta) and the modern or “die-sinker” shield are never found in Germany except in the first half of the nineteenth century.

THE POSITION AND SHAPE OF THE HELMET has no significance in Germany. In modern English heraldry, however, the following rules are binding

—though they are not recognized in old English heraldry, as many old monuments show.

ROYAL HELMET: Gold, full-faced, with six bars.

PEER'S HELMET: Silver, in profile, with five golden bars.

BARONET'S OR KNIGHT'S HELMET: Steel, decorated with silver, full-faced, with open visor.

ESQUIRE'S HELMET: Steel, in profile, with visor shut.

These differences in the position and form of the helmet are unknown to German heraldry, which has two rules only: (1) If several helmets are represented, the centre one is shown full-faced, those on each side looking towards it—half being thus turned to the dexter, half to the sinister; (2) the helmet and crest must be placed in corresponding positions, *i.e.*, if the crest cannot be drawn in profile, the helmet must also be placed *affrontée*, and *vice versa*. In Germany it is heraldically and logically inadmissible to place the helmet full-faced and the crest on it sideways, for the crest is fastened to the helmet and must turn with it.

Otherwise it is open to the draughtsman and designer to give the helmet any position which he thinks the beauty and style of the design require. Thus a spread-eagle on a helmet *affrontée* would show both wings, but if turned sideways only one wing would be visible, or at most the second wing would be only half seen.

In Germany there is only one helmet which has a specific form, viz., the so-called Royal Helmet (gold, with open vizor): but this French invention was only imported into Germany in the eighteenth

century, and was rightly discarded by the Emperor Frederick III., when Crown Prince, in favour of the tilting helmet, as shown on his seal. The Emperor William II. has also discarded the Royal Helmet, and adopted the old German barred helmet.

The NUMBER OF BARS on a helmet with an open vizor, varies in German heraldry between five and seven and is not definitely fixed as in England.

The NUMBER OF HELMETS is not, in Germany, a sign of rank, but a historical outcome of the new estates which have come into the possession of a family through conquest, inheritance, marriage, sale, etc., and their arms. In the same way a shield with many quarterings shows only in a secondary degree descent and alliances ; it is rather a record of the accession of estates, or territories, whose arms—mostly those of a family—have been added to the shield from the fifteenth century onward.¹ Thus whereas the coat of arms of a gentleman in England often bears thirty or more quarterings, in Germany only a few states and some of the older families, who own extensive properties, have coats with more than four or five quarterings.

Old German families nowadays often prefer to use only the original arms of their house, without

¹ In the case of what is called the lower nobility many-quartered shields occur almost wholly in specially granted coats of arms, and have no reference to descent, etc. The quarterings of counts and barons sometimes display the arms of the mother's family, or they refer to some circumstance connected with the ennoblement of the owner, or they form part of the territorial arms (a so-called *Gnadenzeichen* or "mark of grace"): often they are entirely arbitrary.

those of more recently acquired properties which have often passed again out of their possession. The old rule still holds good : the simpler the coat of arms, the older and at the same time the more beautiful it looks.

In England the eldest son bears his father's arms, with a LABEL as mark of cadency;¹ in Germany, on the other hand, the label is the mark of the younger line of a house. It is now, however, hardly ever used.

SUPPORTERS have no definite position in German heraldry—except in some modern instances where they have been specially granted with the arms—nor are they nearly so numerous as in England, whose colonial possessions have brought about the use of many strange animals as supporters. In Great Britain they are borne only by Peers, Knights of the Garter, Knights Grand Cross of the Bath, Baronets of Nova Scotia, and a few families to whom they have been expressly granted, or who have used them from early times.

BADGES, which play a considerable part in English heraldry, are unknown in Germany. These devices or cognizances do not form an integral part of the armorial bearings, but are separate marks of distinction, often borne instead of the more complicated coat of arms. They were

¹ The second son bears a crescent, the third a mullet, the fourth a martlet, the fifth an annulet, the sixth a fleur-de-lys, the seventh a rose, the eighth a cross moline, the ninth a double quatrefoil. On the death of the father the eldest son lays aside the label, but the remaining sons and their descendants retain their marks of cadency.

formerly embroidered on the breasts or backs of soldiers, or on the sleeves of servants and retainers, and were used also for decorative purposes. As instances of badges we may mention the plume of ostrich feathers passing through a scroll with the old German motto "Ich dien" of the Prince of Wales, the white and red roses of York and Lancaster, the Tudor rose, white and red, and the "bloody hand" of Ulster—the badge borne by baronets. Since the time of Queen Anne the badges of the United Kingdom are the Tudor Rose for England, the Thistle for Scotland and the Shamrock for Ireland, to which may now be added the Lotus for India.

This English system of badges is, as we have said, unknown in Germany, but somewhat analogous to it is the decorative use of a part of the crest or the separate charges on the shield, *e.g.*, in painting, wood-carving, embroidery, etc.

The observance of the two countries in the matter of CROWNS and CORONETS is radically different.

Apart from the crown of the Holy Roman Empire with one arch, that of the German Emperor since 1871 with three arches, and those of the German Empress, the German Crown Prince, the Emperor of Austria, the King of Hungary, and the Queen of England and the Coronet of the Prince of Wales, which have fixed shapes and are known to everyone, the forms given below are recognized in Germany and Austria, and, though not established by law, have the authority of long usage.

Coronets of degree, which came into general use

only within the last two hundred years, must not be confounded with the old three-leaved crest-coronets which were formerly placed above the helmets of princes and nobles. Moreover, it is an outrage against the rules of German heraldry to place a modern coronet, only two hundred years old, on an old helmet which may be earlier in date by two or three centuries. A mediæval helmet should have over it only the old three-leaved coronet, which indicates not that the bearer belongs to the higher or lower nobility, but merely that, according to the old saying, he was "zu Schild und Helm geboren"—*i.e.*, that he was of noble rank.¹

It follows that the coronet has no place in the arms of an esquire, who must either use the wreath to join helmet and crest, or let the crest rise direct from the helmet and lambrequin. The wreath in Germany is generally depicted as a twisted roll of cloth, and never cigar-shaped, as is not unusual in England.

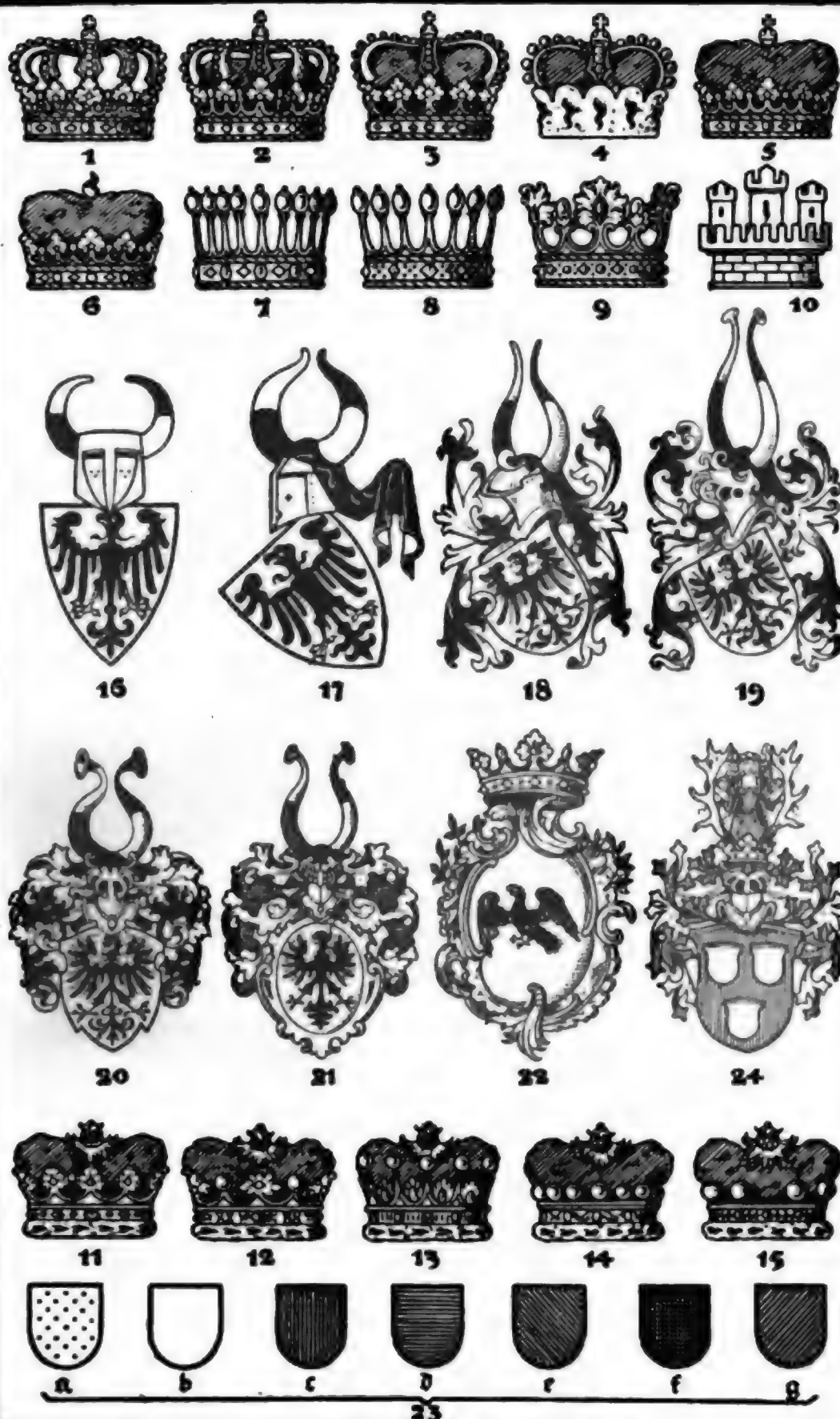
So also it is not consistent with good German heraldry—though it has often been done of late years—to place a coronet of degree on the shield and at the same time to add one or more helmets above it. In reality it was only possible to wear one of the two, either a helmet or a coronet, but not both at once—the modern coronet of degree

¹ In the grants of the sixteenth and seventeenth centuries, these coronets were wrongly called, in the official language of the day, "royal crowns." The original German houses did not, in the earliest times, bear these coronets, which were afterwards granted to families who received patent of nobility, and thus came into more general use.

below and the old helmet above. So that if it is considered necessary to signify the rank of the bearer by a coronet, the helmet, mantling and crest must be omitted, and the coronet placed directly on the upper edge of the shield (not floating in the air above it). As these coronets are only two hundred years old, the shield in this case must not be early mediæval, Roman or Gothic in form: the best shape for this purpose is the last true form of shield—round at the base and square at the top.

The GERMAN CROWNS and CORONETS OF DEGREE are the following:

- a.* ROYAL CROWN (fig. 1): Eight arches, open inside, except in Prussia, where the inner space is filled with a crimson cap. The King's Crown is borne also by the Royal Princes and the Austrian Archdukes. [Title, "Majestät, Königliche Hoheit, Kaiserliche Hoheit."]
- b.* GRAND DUKE'S CROWN: Eight arches, with a crimson cap, filling half the space inside. As a matter of fact this crown exists no longer, as every Grand Duke bears the open Royal Crown ["Königliche Hoheit"].
- c.* DUKE'S CROWN (fig. 2): Eight arches filled with cap. The earlier form of Duke's Crown has ermine instead of the metal circlet. ["Hoheit."]
- d.* PRINCE'S CROWN (*Fürstenhut*, fig. 3): The crown of the mediatized Princes of the so-called higher nobility (originally "*immediate*" Princes of the Holy Roman Empire)—Ermine circlet, crimson cap, four arches set with pearls



NO. 11. HILDEBRANDT

E

(fig. 4). The crown of non-mediatized Princes has instead of the ermine a metal circlet with six points. ["Durchlaucht."]

- e. COUNT'S CORONET (*Erlaucht-Grafenkrone*, figs. 5 and 6): The Coronet of Counts of the higher nobility (originally "*immediate*"). Metal circlet, with eight leaves (five visible) alternating with pearls; within is a crimson cap, on which Heads of houses have the so-called "Reichsapfel" (imperial apple), others an ermine tassel. ["Erlaucht," "Erlauchtig Hochgeboren."]
- f. COUNT'S CORONET (fig. 7): Counts of the lower nobility have a circlet with sixteen pearls set on high spikes, nine being visible. ["Hochgeboren."]
- g. BARON'S CORONET (fig. 8): A similar coronet with twelve pearls (seven visible). ["Hochwohlgeboren."]
- h. NOBLE'S CORONET (fig. 9): The coronet of the aristocracy (*edelleute*, "*von*") is either the old noble's coronet—five leaves alternating with four pearls (three leaves and two pearls visible), or the modern form, usual in Southern Germany—a circlet with five visible spikes. ["Hochwohlgeboren."]

There are, of course, many differences in the details of the various coronets, which, however, are not of importance for our purpose, and need not be noticed here.

It must further be mentioned that, although coronets of degree came into use about two hundred

years ago, yet many armorial book-plates of the eighteenth century display coronets on which the number of pearls bears no relation to the owner's rank. Thus exlibris and arms of commoners exist which have coronets with three, six, eight, nine and twelve pearls, or, in some cases, even roses. Such instances, are, however, not confined to Germany, but are much more common in France and Alsace, then a French possession, where no fixed rules as to coronets of degree were observed; the pearl-coronet was in those countries (see, *e.g.*, several book-plates by Striedbeck of Strassburg) often no more than an ornamental accessory, designed to serve the owner's vanity.

The MURAL CROWN surmounting the shields of cities is of modern origin. That of Residencies shows five towers, other cities having three only (fig. 10).

ENGLISH CORONETS OF DEGREE are the following :

- i. DUKE'S CORONET (fig. 11) : Circlet heightened with eight strawberry leaves, of which five are visible, inclosing a crimson cap, turned up with ermine, and a gold tassel. ["His Grace."]
- k. MARQUESS'S CORONET : Circlet with four leaves, alternating with pearls,¹ showing three leaves and two pearls (fig. 12). ["Most Honourable."]
- l. EARL'S CORONET : Circlet with eight pearls

¹ The balls technically called "pearls" are made of silver.

on tall spikes with smaller leaves between them (showing five pearls and four leaves), (fig. 13). ["Right Honourable."]

m. VISCOUNT'S CORONET: Circlet with twelve pearls without stems (seven visible), (fig. 14). ["Right Honourable."]

n. BARON'S CORONET: Circlet with six pearls without stems (four visible), (fig. 15). ["Right Honourable."]

All the above coronets may inclose a crimson cap turned up with ermine.

In German armorial design the following are the chief STYLES and PERIODS, which must be carefully distinguished. It is an offence against the laws both of heraldry and of style to mix details of different periods in the same composition, and in heraldic art especially, style is strongly marked.

a. Romanesque and Early Gothic (twelfth to fifteenth centuries). Triangular shield. Heaume (*Topfhelm*, fig. 16), and Pot helmet *Kübelhelm* (fig. 17).

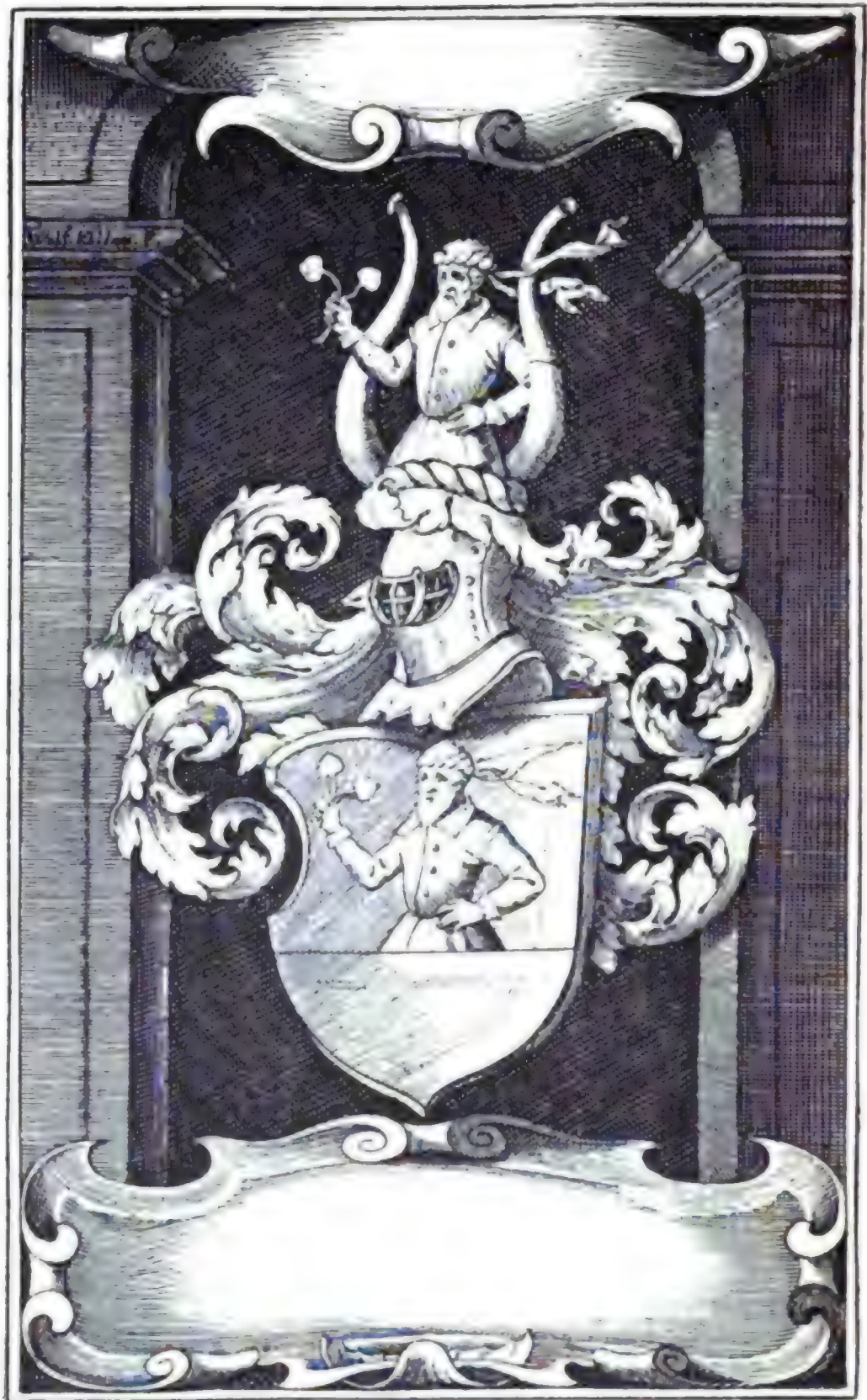
b. Late Gothic (fifteenth and sixteenth centuries). Targe (*Tartsche*, fig. 18); round-based shield (fig. 19); tilting helmet (*Stechhelm*, fig. 18), and barred helmet (*Spangenhelm*, fig. 19). It has been customary since the sixteenth century to use the tilting helmet without bars for the arms of commoners, and the barred helmet for nobles. This is incorrect, as it was, of course, the noble who originally used the tilting helmet in tournaments, to which commoners were not

admissible. In the sixteenth and seventeenth centuries value was attached to the different styles of helmets, as is shown by the exlibris



BOOK-PLATE OF DR. GEORG SEEFRIED.
By Wolfgang Kilian (*circa* 1650).

of Dr. Georg Seefried of Nuremberg, by Wolfgang Kilian (*circa* 1650). At first Seefried bore the commoner's tilting helmet on both sides of his exlibris, and afterwards had it altered on the copperplate to the older and



BOOK-PLATE OF DR. GEORG SEEFRIED.
By Wolfgang Kilian (*circa* 1650).

more highly esteemed barred helmet. The lower end of the eye-hole of the tilting helmet may still be seen on the altered plate between the visor and the mantling in front. No one with a knowledge of heraldry now uses either form of helmet as a sign of rank, but indifferently according to the style of the design or the wishes of the owner.

c. Renaissance (sixteenth and seventeenth centuries). Fanciful shields with symmetrical indentations on each side, notched and scrolled, or cartouches, with barred or fanciful helmets (fig. 20).

d. Baroque (1610); *Rococo* (1740); *Debased rococo* (*Zopf*) (seventeenth to nineteenth centuries). Shields of the most arbitrary shapes, generally with frames out of all proportion; fanciful helmets, or, more usually, coronets instead of helmets (figs. 21, 22).

Empire. Period of Napoleon I.

e. Present Day. Since 1871 the modern revival of taste has led designers back to the good styles and patterns of early times, and in spite of Japanese influence and the modern festoon, flower and scroll style, the old forms must be adhered to, since nowadays arms are used merely as the expression of clan feeling—the outward sign binding the family together—or for purely decorative purposes. New forms of shields cannot therefore be invented, since shields are no longer borne in battle or tournament. It is the same with the helmets of past ages; no one with any intelligence would

be tempted, now that times have changed, to place a modern infantry or cavalry helmet on a shield belonging to a bygone century. Good German heraldic draughtsmen such as Professor E. Doepler, Professor A. M. Hildebrandt, H. G. Ströhl, or E. Krahle, have, however, proved that old types of arms can well be brought into harmony with modern tendencies of style or composition. One thing only is necessary—good taste.

The most important part of the armorial bearings is the SHIELD and its charges. Originally the shield was used alone to represent the owner's arms on seals, etc., and now also it often appears by itself. In the Middle Ages, and again at the present day, the shield is often tilted to the right,¹ instead of being placed upright, as if it were hung slanting on a nail from its strap.

If two shields are placed opposite to one another, as in the arms of husband and wife, the old rule, now again observed, of "heraldic courtesy" demands that the charges on the husband's shield be turned round so as to face the charges on the wife's shield, *i.e.*, the husband's shield must not be so wanting in politeness as to turn its back, so to speak, on the wife's shield, but the charges must face each other.

The available space and the scope of the present

¹ It is hardly necessary to say that the heraldic *right* or dexter side is the spectator's left and *vice versa*, the shield being considered from the point of view of the bearer, who held it on his chest or shoulder.

volume forbid a detailed account of the various heraldic charges, and the language of blazonry. It is enough to say, that in Germany the Eagle and the Lion are the charges most frequently met with.

Next in importance to the shield come the HELMET, CREST and LAMBREQUIN, which must of course harmonise in style with the shield ; it would be a breach of the German rule to combine a Gothic shield with a renaissance helmet. Of the position of helmet and crest we have already spoken.

The HELMET must be placed *on* the shield, not floating in the air above it, or balanced on it in one corner. If the shield is tilted, the helmet is placed on the highest corner of it, but if more than one helmet is shown, the shield must be placed upright, with all the helmets on the upper edge. Helmets may be placed on the heads of supporters, whether men or animals.

The oldest CRESTS were eagle's wings, horns of oxen, lime twigs, etc., and were either real wings, horns, and twigs, or made of leather, wood, cloth, tin or other material. Later came figures, hats, caps, "Schirmbretter," etc. Originally crests were changeable, *i.e.*, the same person, and the different members of one family, would not always use the same crest ; not until the second half of the fourteenth century did crests become hereditary, and appertaining to one house and one branch of the family.

Very common crests in German heraldry are the *double horns*, which are often wrongly described (*e.g.*, in the "Ex-Libris Journal," Dec. 1893). They are neither elephant's tusks or trunks, nor

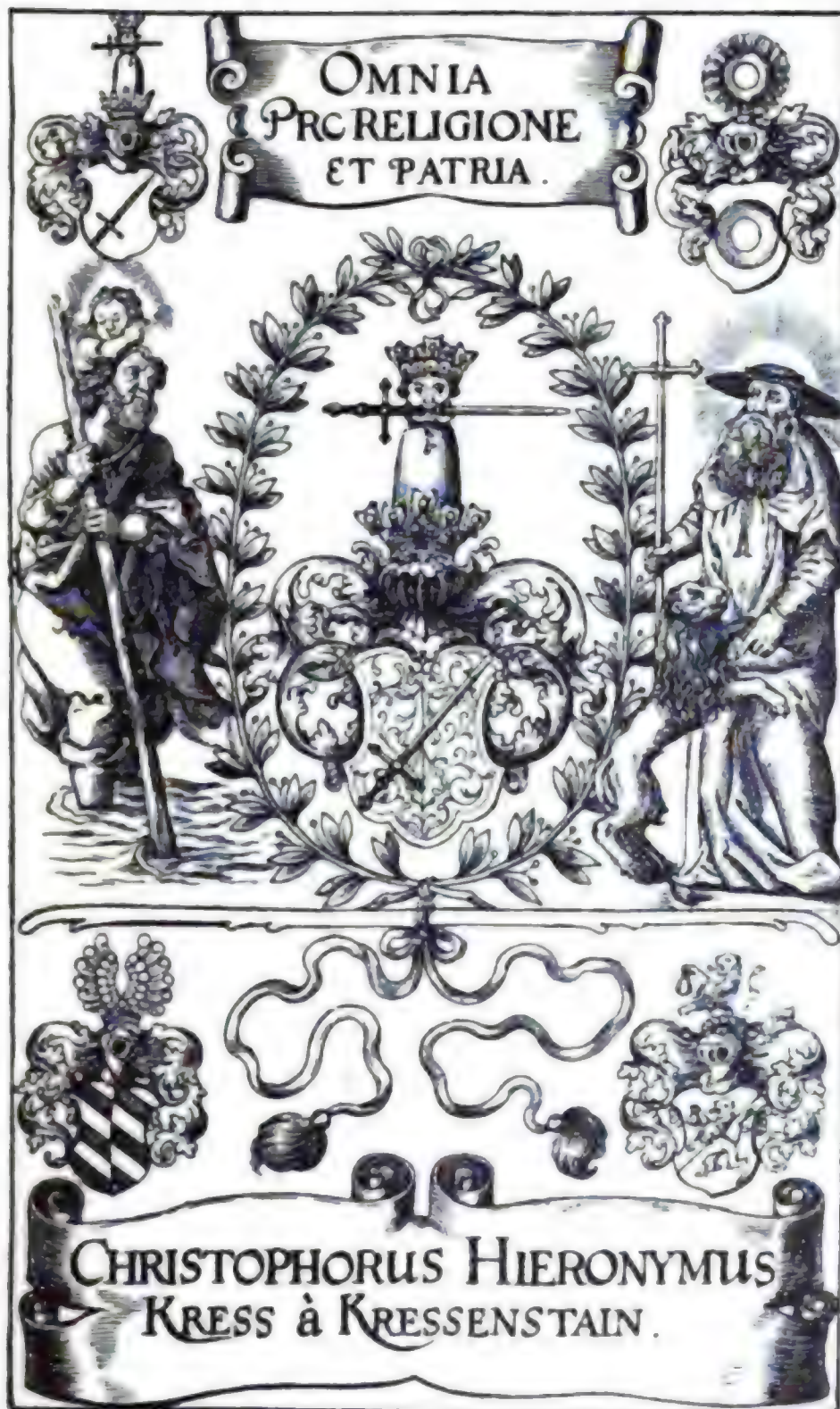
chalumeaux (as Warren says in his "Guide"), nor wind instruments, but the horns of the ordinary domestic ox, which were borne on the helmet by the old Germans in the earliest times, together with the scalp, to give a martial appearance, and also to afford protection to the head against blows.

It was not until heraldry deteriorated that the points of the horns were made into orifices, in which feathers, banners, etc., were stuck. The original significance of the horns was forgotten, and they were ornamented in the same way as huntsmen's horns. Anyone, however, who has inherited horns as his family crest, should remember that they are the horns of oxen, and depict them with pointed ends.

The WREATH AND CREST-CORONET serve to connect the helmet and crest.

The LAMBREQUIN was originally a short piece of material, which was worn as a protection for the neck against heat and rain, and was depicted either hanging down, or flying out behind. As the mantling was in reality constantly cut and torn ("gezaddelt"), it came to be represented with ragged edges, and by the middle of the fifteenth century, the cuts had developed into leaf-like serrations, or flowing scrolls, ending in Gothic trefoils. At the end of the fifteenth and in the two following centuries, the flowing ends were drawn in the shape of the acanthus leaf, and the mantling, the original meaning of which was forgotten, became more and more luxuriant and extravagant.

As a rule the mantling shows the colours of the shield, but the beautiful and effective British



BOOK-PLATE OF CHRISTOPHORUS HIERONYMUS KRESS
VON KRESSENSTEIN (*circa* 1650).

custom of powdering the folds with heraldic forms (leaves, stars, hearts, etc.) is unknown in Germany.

If a shield with a helmet is represented, the latter must always be provided with crest and lambrequin.

SUPPORTERS are not an essential part of German armorial bearings, but used to be borne at will and were not necessarily hereditary. They were used in early times, but do not appear before 1456 in the arms of commoners.

In Germany, if supporters are chosen at all, one or two may be borne according to personal wish, or the style of design and room available—except, of course, when they are specially granted. The most usual supporters are lions, but stags, griffins, bears, dogs, unicorns, and angels, saints, wild men and women, lancers, knights, maids, etc., are also found.

In modern times, when special supporters have been definitely mentioned—contrary to the old custom—in grants of arms, these alone are borne as a rule by the families in question.

The ex-libris, here reproduced (p. 35), of Christophorus Hieronymus *Kress von Kressenstein*, of Nuremberg (copperplate, *circa* 1650) shows how, *e.g.*, saints were used as supporters, St. Christopher and St. Jerome, his patron saints, being placed on either side of the shield.

This is all that need be said of the *ancient* rules of heraldry. Among comparatively *recent* accessions are the CORONETS of degree already mentioned and the different HATS of ecclesiastical dignitaries. In Germany and Austria, the Cardinal's hat has five

tassels hanging down on either side, the archbishop's hat four, and the bishop's hat three. There are besides various ORDERS, DECORATIONS, ARMORIAL MANTLES and PAVILIONS, DEVICES and MOTTOES, all of which are more or less heraldic in character.

BANNERS and STANDARDS, which often bore heraldic charges (without a shield) or devices, were a development of the old lance-pennons, which had originally no connection with the armorial bearings or the colours of the shield. Charges on the standard always look towards the staff. The modern German cavalry-pennons bear for the first time the territorial colours.

The ORIGIN OF HERALDRY dates from about the year 1150, to which year belong also the earliest known German seals. The earliest known crest is that of King Richard I. of England.

HOUSE-MARKS (*Hausmarken*), which have been used in Germany, by commoners only, since the fourteenth century, were at first personal, afterwards hereditary. They consisted of wands, crosses and geometrical figures of all kinds, with no frame round them, and did not form armorial bearings, of which, however, they may take the place if set on a shield, and duly coloured.

The old HERALDIC TINCTURES are :

METALS : *a*, Or, gold (Ger. *gold* or *gelb*) ; *b*, Argent, silver (Ger. *silber* or *weiss*).

COLOURS. *c*, Gules, red (*roth*) ; *d*, Azure, blue (*blau*) ; *e*, Vert, green (*grün*) ; *f*, Sable, black (*schwarz*) ; and of more recent origin,

but now seldom used, *g*, Purpure, purple (*purpur*); *h*, Brown (*braun*); *i*, Iron (*Eisen*). The two last are unknown in England.

As in English heraldry, metal must not be placed upon metal, nor colour upon colour. If a coat of arms is not represented with real colours, tincture signs are used, as shown in the plate on p. 25 (fig. 23, *a-g*). These signs are of late origin, dating from 1638, and as they are inartistic and ineffective, they are now very often omitted altogether, especially in crowded shields or very small drawings, and in sculpture or wood-carving. They should not, of course, be used on shields drawn in the mediæval style, as they were not invented at that period.

DIAPERING was often used in early times to relieve the blank spaces on shields, and a beautiful effect may be produced by this means. The background is covered with small ornamental devices, which form no part of the armorial bearings, and care must be taken that they are subordinated to the charges on the field. (See book-plate of the monastery of Niederaltaich reproduced opposite.)

Many arms contain an allusion, more or less veiled, to the name of the bearer. These are called CANTING ARMS: *e.g.*, the Red Castle (*Rothe Burg*), of Rothenburg; the Fish of Fischer; the breeches (*Hose*) of Hos, etc.

The custom of placing MONOGRAMS which are, generally speaking, quite modern conceptions, on a shield is essentially unheraldic.

In conclusion we may mention a shield which

often appears on German book-plates—that of the German KÜNSTLERWAPPEN (Arms of the Guild of Artists), which, in contrast to those of Holland and France, bears gules (not azure) three escutcheons argent (fig. 24). The crest is a maiden vested argent, between two buck's horns proper; the mantling shows the colours of the field.



BOOK-PLATE OF THE MONASTERY OF ST. MAURICE,
NIEDERALTAICH (1622).



CHAPTER III

INSCRIPTIONS ON BOOK-PLATES

(A.)

THE most necessary lettering on an exlibris is the NAME of the owner. Without this, the plate does not fulfil its chief object, which is to indicate to whom the volume belongs, and to whom the borrower is to return it. Initial letters, monograms or nameless coats of arms are not sufficient and it is of the utmost practical importance that the full name of the possessor should be displayed on the book-plate, whatever the rest of the design may be.

This rule of practical expediency was followed by the oldest owners of book-plates, and from the fifteenth to the eighteenth century, nameless exlibris are comparatively scarce. In the eighteenth century, however, plates bearing only a coat of arms, or a symbolical design without a name, are frequently met with. To find the correct family names for these anonymous armorials, etc., is often a most difficult task ; indeed, an elaborate search through

the numerous heraldic books of reference and dictionaries of armorial bearings which exist in Germany, will result in the identification of two-thirds at the outside. It is generally quite impossible to determine the actual owner of a volume, or even his Christian name, yet one would often be glad to know to which particular member of a family a book-plate and book belonged, or still belongs. In *exlibris*, as in everyday life, anonymity is strictly to be avoided.

(*B.*) Besides the owner's name we meet with PHRASES of BOOK-POSSESSION of a most varied nature.¹ They are found in *German*, and also in *Latin*, especially in early times when it was still the language of the learned world, and less frequently in Greek and Hebrew ; French also was often used on German bookplates of the eighteenth century.

We give here a selection of these phrases of ownership, without attempting a complete list of all the forms employed.

German :

Für meine Freunde und mich (Schwarzkopf, 1791).

Gropius und seinen Freunden (18 . .).

Für mich und mein Haus (v. Retberg, 186 . .).

Bibliothek des (von Neufville, 1891).

Zur Bibliothek (Kreuzschule, 18 . .).

Zur Leihbibliothek (Waisenhausbuchhandlung, Brunswick, 17 . .).

Der (Heideloff'schen) Bibliothek gehörig (18 . .).

Aus der Bibliothek der (Gräfin Hahn, 1890).

Die Bibliothek von mir gestift,

¹ See "Exlibris Zeitschrift," vol. ii., No. 2, pp. 3-7 ; No. 4, pp. 19-21 ; vol. v., pp. 59-60.

Im Lorentzer Pfarrhof aufgericht (Vennitzer, 1618).

Bibliothekzeichen des (P. Hilden, 1894).

Bücherei (Jansfelde, 18 . .).

Aus der Bücherei (Stetten, 18 . .).

. 's Bücher (Milhauser, 17 . .).

Zu den Büchern (Hegner, 17 . .).

Aus den Büchern (Bredelin, 17 . .).

Gehörig zu denen Büchern (Georgii Bögner, 17 . .).

Büchersammlung (Reinecke, 17 . .).

Aus der	}	Büchersammlung (17 . .).
Zu meiner		
N ^o . der		

Aus dem (Orthischen) Büchervorrath (17 . .).

Eigenthum von (Thurn und Taxis, 18 . .).

Der Hochschule zu (Strassburg, 187 . . , Heidelberg, 188 . .).

Aus dem Vermächtniss (Jasche, 1787).

Das puch und der schilt ist . . . (universal exlibris, 1489).

Drei Kleeblättlein, solches ist der Seyler Wappenzier,
Drum schützt es auch dies Büchel hier (Seyler, 1891).

Keine Leihbibliothek (v. Gaudy, 18 . .).

Mir und Dir ! (v. Hase, 1876).

Gehört nach Wettbergen (v. Retberg, 186 . .).

Dass mein Andenken bleib in dieser Bücherei
Stell' ich auch dieses Buch den Herrschaftsbüchern bei,
Die "Hohe Lohe" gönn' ihm ein Gnadenstrahl,
So stets zu ihrem Dienst, mir zum Gedächtnissmahl (Gräflich
Hohenlohe'scher Rath Wolff, 1708).

Was du hier siehst, ist mein und dein,
Die Kunst wird dich wie mich erfreun,
Nähmst Du was mit, hätt' ich's gar gern,
Wenn's geistig; handlich bleib's dir fern (H. Lempertz, 18 . .).

Um jedem anzuzeigen,
Dass dieses Buch mein eigen,
Fügt' ich dies Zeichen ein (Lütcke, 189 . .).

Dies Buch gehört in meine Hand,
Elise Hausen bin ich genannt,
Francke bin ich geboren.

Wer's find't, ich hab's verloren (Freifrau v. Hausen, 1893).

Elisabeth, Heilige, Rosengeheiligte,
Schütze das Wenige, was mir gehört (Elisabeth v. Hausen,
1894).

Latin:

Ex bibliotheca and Ad bibliothecam (very frequent).
Signum bibliothecae (Steinberg, 1762).
Signetum „ (Magdeburg, 1597).
Symbolum „ (Nack, 1759).
Insigne, Insignia bibliothecae, or librorum.
Ex catalogo bibliothecae.
Ex bibliophylacio (Altmann, 17 . .).
Sum bibliothecae fratrum (Hammelburg, 1762).
Liber (Ebner, 1516).
Ex libris, Ad libros, Ex libris bibliothecae (very frequent).
Ex libris . . . ab . . . collectis (Deutschordenskommende,
Vienna and Linz, 16 . .).
Ex collectione librorum (Harscher, 17 . .).
Unus ex collectione librorum (Eimbecken, 1720).
Inscr. Catal. librorum (Graf Enzenberg, 17 . .).
Patronus libri (Bishop Melchior of Constance, 1529).
Iste liber est (Plüml, 1492. Polling, 1560).
Librorum signum (L. Clerici, 18 . .).
Possessor hujus libri (Filser, 1725).
Proprium (Frisingense, Freising, 1727).
Ex libria, Ex libraria, Ex suppellectile libraria (Zahn, 17 . .).
Suppellex librorum (Schmidner, circa 1670).
Pro ejusdem bibliotheca (Cathedral Chapter, Eichstätt,
16 . .).
Ex museo (Schöpflin, 17 . .).
Ex fructibus (Barkhaus, 17 . .).
In usum, Ad usum (Teubern, Eder, 17 . .).
Me possedit. . . .
Verus possessor (Högger, 170 . .).
Sum Joannis Cunei. Sors olim licet nonnunquam recedat
redit (Keil, 155 . .).
Wessofontani proba sum possessio claustrum (Wessobrunn,
1706).
Meque Hirostephani bibliotheca tenet (Weihestephani,
17 . .).
Hic liber spectat ad monasterium Benedictbeuern (15 . .).

Patriae et amicis (Pfinzing, 1569).

Sibi et amicis (Pirckheimer, 1503).

Sibi et suis (Schurer, 15 . .).

Amico amicus (Prew, 16 . .).

Gleimii et amicorum (17 . .).

Musis et amicis (Baur, 17 . .).

Amicis et mihi (D'Oench, 18 . .).

Bibliothecae amicorum.

Nostrum et amicorum.

Non mihi, sed aliis (Savigny, 17 . .).

Amicorum, haud omnium.

Nunquam amicorum.

Ex hereditate, Ex dono.

(C.) Many book-plates give DIRECTIONS about the return of the volume, *e.g.* :

German :

Man bittet um baldige Rückgabe dieses Buches (Kissel, 1886).

Man bittet um gütige Schonung der entliehenen Bücher sowie um deren baldige Zurückgabe (Adamy, 1891).

Wer binnen . . . das Buch nicht zurückbringt, bezahlt für jeden ferneren Tag . . . Pfennige (Bibliothek des Vereins vom heiligen Karl Boromaeus, 18 . .).

Bücher schonen, baldigst zurückgeben! (von Garczynski, 1893).

Ersuche um baldige Zurückgabe (Geissler, *circa* 1860).

Um bestmögliche Conservirung der Bücher wird freundlichst gebeten (L. Vaterloss, *circa* 1840).

Gieb stets zurück zur nächsten Frist

Mein Buch, das nicht das Deine ist (A. Zschuppe, 1895).

Halt! *Mein* Buch! (R. Benkard, 1895).

Lies und gieb zurück (Hannchen Röhm, 1900).

Entleiher von Büchern aus dieser Sammlung werden ersucht, jene Bücher sorgsam in Acht zu nehmen und sie binnen 14 Tagen wieder zurückzuliefern.

(A. Hertwig, *circa* 1860).

Niemand darf mich einverleiben,

Ich muss beim Zum Felde bleiben (Zum Felde, 1897).

Liebes Büchlein lass dir sagen,
Wenn Dich Jemand weg will tragen,
Sag, lass mich in meiner Ruh,
Ich gehöre Rös'chen Sperling zu.

(1802 ; this rhyme is frequent in the Marches).

Latin :

Heus ! Domino me redde meo ; sic jura reposcunt (Wessobrunn, 1706).

Lege et redde.

Lex bibliothecae : Inter 14 dies commodatum ni reddideris, neque belle custodieris, alio tempore dominus : Non habes, dicam (also dicet), (C. F. Hommel, 1762).

Iste liber pertinet ad S. Nazarium in Laurissa, redde sibi !

Utere concessio, sed nullus abutere libro ;

Lilia non maculat sed modo tangit apis (M. and Th. C. Lilienthal, 1700 and 1750).

See also the two Gerhard inscriptions given below under E.

(*D.*) WARNINGS and CAUTIONS, appealing indirectly to the sense of honour, are also often found on exlibris.

German :

Johannes Gremperii bin ich,
Wiltu was lesen ? brich nit mich,
Auch thue mich heimlich nit verhalten,
Dass Gott der Ewig dein muess walten (J. Gremper, 1500)

Anton Mirtschink bin ich genannt,
Gröditz ist mein Vaterland,
Wer diess Buch stiehlt, der ist schlecht,
Er sei Herr oder Knecht (*Gesangbuch*, 1795).

Dieses Büchlein ist mir lieb,
Wer mir's nimmt, der ist ein Dieb,
Wer mir's aber wiedergiebt,
Den hab' ich lieb (In Schoolbooks, 18th Cent.).

Leih ich dich hinaus
Bleib nicht zu lange aus ;
Komm zurück nach Haus ;
Nicht mit Flecken oder Ohren,

Wie sie machen nur die Thoren,
Und geh ja mir nicht verloren (A. Stöber 187 . and Sir T.
N. Dick-Lauder, Bart. 1900).

Der Gottlose borgt und giebt nicht wieder
(Psalm 37, 21; Pfeilstücker, 1889).

Latin:

Me sibi jure suum, Dominus propriumque paravit ;
Usum concessit sponte cuique bono.
Sed tu, si bonus es, Domino me reddito, gratus.
Si retines, malus es, nec bonus usus erit (A. Hedio, Königs-
berg, circa 1650).
Cæsaris sum, noli me tangere (J. C. Keisser, 1706).

(*E.*) Warnings grew into THREATS against book-
stealers, which often denounce the failure to
return books in the strongest language and invoke
curses on the head of the defaulting borrower.

German:

Aus diesem Ort, wer etwas raubt,
Dem bleib der Fluch, den Gott getraut (Wöllwarth, 16 . .).

Dieses Buch ist mir lieb,
Wer es stiehlt, der ist ein Dieb ;
Er sei Herr oder Knecht,
Der Galgen ist sein Recht.
Kommt er in ein Haus,
So jagt man ihn hinaus ;
Kommt er an einen Graben,
So fressen ihn die Raben :
Kommt er an einen Stein,
So bricht er Hals und Bein (Family Bible, 18th Cent.).

Wer das puch stehl, desselben chel
Muzze sich ertoben
Hoch an eim Galgen oben (14 . .).

Dyt bock hort Metken vam Holte ;
De dat vind, de do dat wedder,
Edder de Düvel vorbrennt em dat ledder ;
Hoet dy ! (17 . . or 18. .).

Die Pest auf ihn, der mir das Buch nicht wiedergiebt (Marie von Geyso, 1899).

Wer stiehlt das Buch, den trifft mein Fluch (17 . .).

German and Latin :

Hic liber est mein,
Ideo nomen meum scripsi drein ;
Si vis hunc librum stehlen,
Pende bis an der Kehlen ;
Tunc veniunt die Raben
Et volunt tibi oculos ausgraben,
Tunc clamabis : Ach, ach, ach !
Ubique tibi recte geschach. (Germanic Museum MS.)

French :

Honny soit qui ne me rend pas (Wegener, 1899).

French and Latin :

Aspice Pierrot pendu,
Quod librum n'a pas rendu,
Pierrot pendu non fuisse
Si librum reddidisset (A. Stöber, 18 . .).

Latin :

Est liber ille meus, caveas deponere loco,
Si mihi sustuleris, fur tibi nomen erit (Hartmann, 1581).

Inspector quare libris his abstine palmas
Ni pravi furis nomen habere velis (Tulpen, circa 1675).

Scito : ultra Septimanae spatium e dicta bibliotheca ne me tecum retineto. Quisquis me furto abstuleris, ne Deum iratum sentias, Caveto ! (Gerhard, 17 . .).

D. O. S. Bibliothecae Gerhardinae pars sum, Cave, ne macules, ne laceres, ultra mensem ne e dicta bibliotheca apud te retineas, furari noli (Gerhard, 17 . .).

Privatae commoditati ; publicae utilitati ; non furtum facies ; ite potius advententes (Matthew, xxv. ; Oberzell, 175 . .).

Qui te furetur, cum Juda dampnificetur (Mediaeval).

Sor } te super } orum scrip } to li } bri poti }
Mor } te superb } rap } to li } bri mori } atur
(Mediaeval).

Qui te furetur, hic demonis ense secetur,
Iste sit in banno qui te furetur in anno (Lorsch, 13 . .).

Si rapis hunc librum, prodit te fulminis ales
(J. E. Kayser, 17 . . ; appropriate to the design—an eagle with lightning).

To come to modern times, the following threat from a written exlibris may be quoted, as it is in every respect an eloquent production :

Dieses Buch das ist mein eigen,
Wer es anfasst, kriegt Ohrfeigen.
Wer es wegnimmt, der kriegt Keile,
Das sage ich jetzt alleweile.
Bei meinem Herrn hab' ich's gut gehabt,
Das danke ich ihm tausendmal,
Bei dem da bin gern gewesen,
Das thut man in dem Buche lesen.

(Alwin Starke, Private in the 4th Company of the 104th Regiment, servant to Lieutenant Erich Freiherr von Hausen, Chemnitz, 1881).

The so-called BOOK-CURSE (*Bücherfluch*) was not concerned only with the lending of books, but was invoked also on all who, while using a volume, should alter the title, curtail or tamper with texts, or introduce errors, *e.g.*, into the Scriptures. Book-curses are of great antiquity ; one occurs in Rufinus, about 410, another in the "Sachsenspiegel" about 1240 ; and in German and Hebrew writings of the seventeenth and eighteenth centuries, curses are invoked against pirates and translators.

The Papal excommunication is directed in the volumes of the Vatican against book-thieves :

"Si quis secus fecerit, libros partemve aliquam abstulerit, extraxerit, clepserit, rapseritque, carpserit, corruperit dolo malo, ille a fidelium com-

munione ejectus, maledictus anathematis vinculo colligatus esto. A quoquam praeterquam Romano Pontifice ne absolvitor!"

The written exlibris of the monks of the famous Mount Athos threatened book-thieves with the curse of the twelve Apostles and all monks.¹

The book-plate of the Benedictine monastery of St. Peter, at Salzburg (about 1706)² contains a threat of excommunication against book-thieves by means of a special bull from Pope Clement VI.; another threat of excommunication is found on the exlibris of Brothers Johann G. D. Gottfried and Aegidius Gelen, priests at Cologne (16 . .).³

(F.) Inscriptions of a more general nature, MAXIMS, EPIGRAMS and VERSES, dealing with the contents and value of books, are of course common. Quotations from German and foreign poets and from the classics, etc., are employed for the purpose. From the wealth of such inscriptions a few only can be given here:

German :

Gleichwie die Bien' aus Blumen saugt,
Was zu dem süßen Honig taugt,
Also bedient Herr Kissling sich
Der guten Bücher nutzbarlich. (J. Kissling. 1664.)

Geliehene Bücher wiedergeben
Wird oft versäumt von Jung und Alten ;
Denn leichter ist's, die Bücher selbst,
Als was darin steht, zu behalten. (Johanna Kessler, 1895.)

¹ See *Zeitschrift für Bücherfreunde*, 1897, ii. 101, and E. L. Z. vii. 127.

² The full wording is given in the E. L. Z. vi. 46.

³ Given in Lempertz, *Bilderhefte*, Exlibris, plate iv. 3.

Wer seine Bücher lieb hat, verborgt sie nicht.

(Caroline Arnous, 1896.)

So nahrhaft für den Geist, wie für die Sinnen süsse.

(Trattner, 1766.)

In jedem Buch liegt ein eigen Wesen,

Es sind gar schlimme Leut, die nur *ein* Buch gelesen.

(Jacobsen, 1883.)

French :

A mes livres :

Plaisants, je vous aime,

Sérieux aussi,

Frivoles, de même,

Pédants—merci. (J. Flach, Strassburg 18 . .)

A mes livres :

Chères délices de mon âme,

Gardez vous bien, de me quitter,

Quoiqu'on vienne vous emprunter.

Chacun de vous m'est une femme,

Qui peut se laisser voir sans blâme

Et ne se doit jamais prêter. (C. Mehl, Strassburg, 18 . .)

Latin :

Bonitatem et disciplinam et scientiam doce me (Miller, 16 . .)

Haurit aquam cribris, qui discere vult sine libris.

(Seyringer, 1692.)

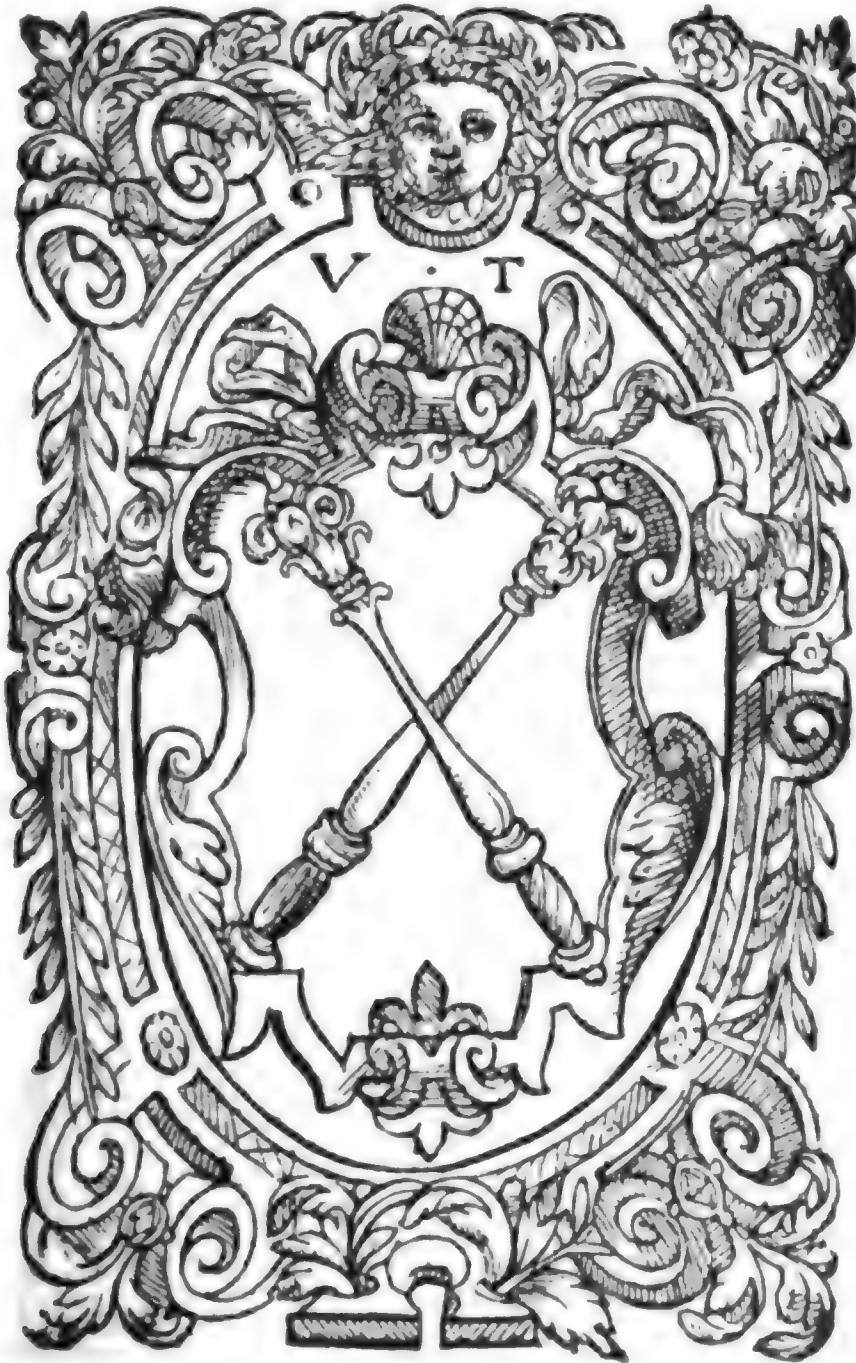
Deus nobis hæc otia fecit. (v. Loën, 1725.)

Scientiæ ipsæ, ignorantiae nostræ testes. (v. Loën, 1725.)

Aut prodesse volunt, aut delectare. (Ohlenschlager, 17 . .)

(G.) Another class of Inscriptions—MOTTOES and DEVICES—can only be briefly mentioned as they are far too numerous for quotation. Book-lovers of the past, in common with those of to-day, delighted in placing family mottoes, tags of worldly wisdom, learned reflections, or religious sentiments on the scrolls or panels of their exlibris, partly from inner conviction, partly no doubt with a view to giving a good impression.

(H.) INITIAL LETTERS are often found either on scrolls or printed by themselves above or below



BOOK-PLATE OF THE UNIVERSITY OF TÜBINGEN (*circa* 1560).

the coat of arms. These refer sometimes to the Christian and surnames of the owner. Thus



BOOK-PLATE OF SIXTUS KAPSSER, 1560.



BOOK-PLATE OF SIXTUS KAPSSER, 1560.

S.K.D. and D.S.K. on the double exlibris here reproduced (pp. 52, 53) stand for Sixtus *Kapsser*, Doctor (Munich, 1560); W.R.V.R. on a woodcut

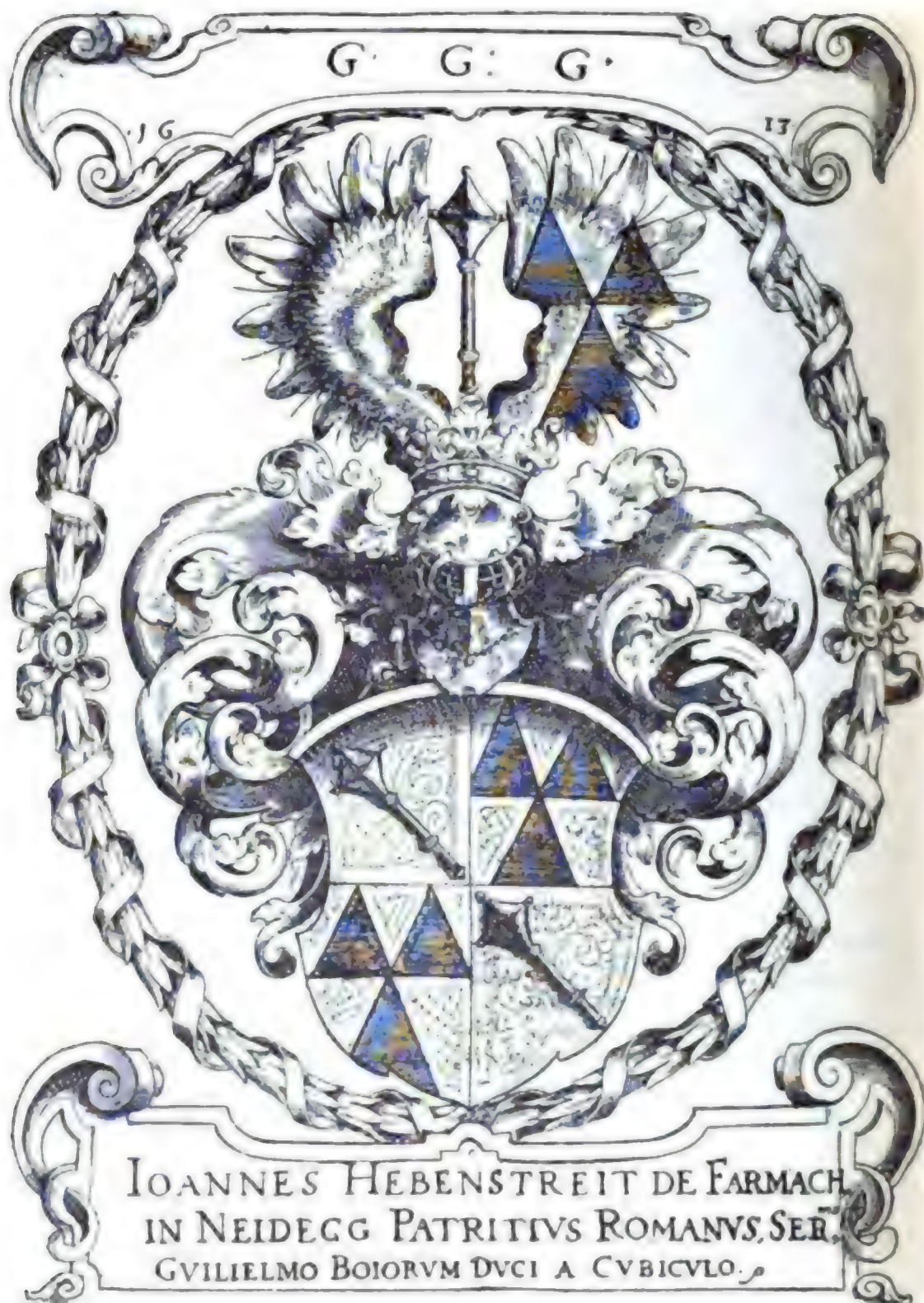


BOOK-PLATE OF CHRISTIAN A. GUGEL VON BRAND.
By Jost Amman (*circa* 1583).

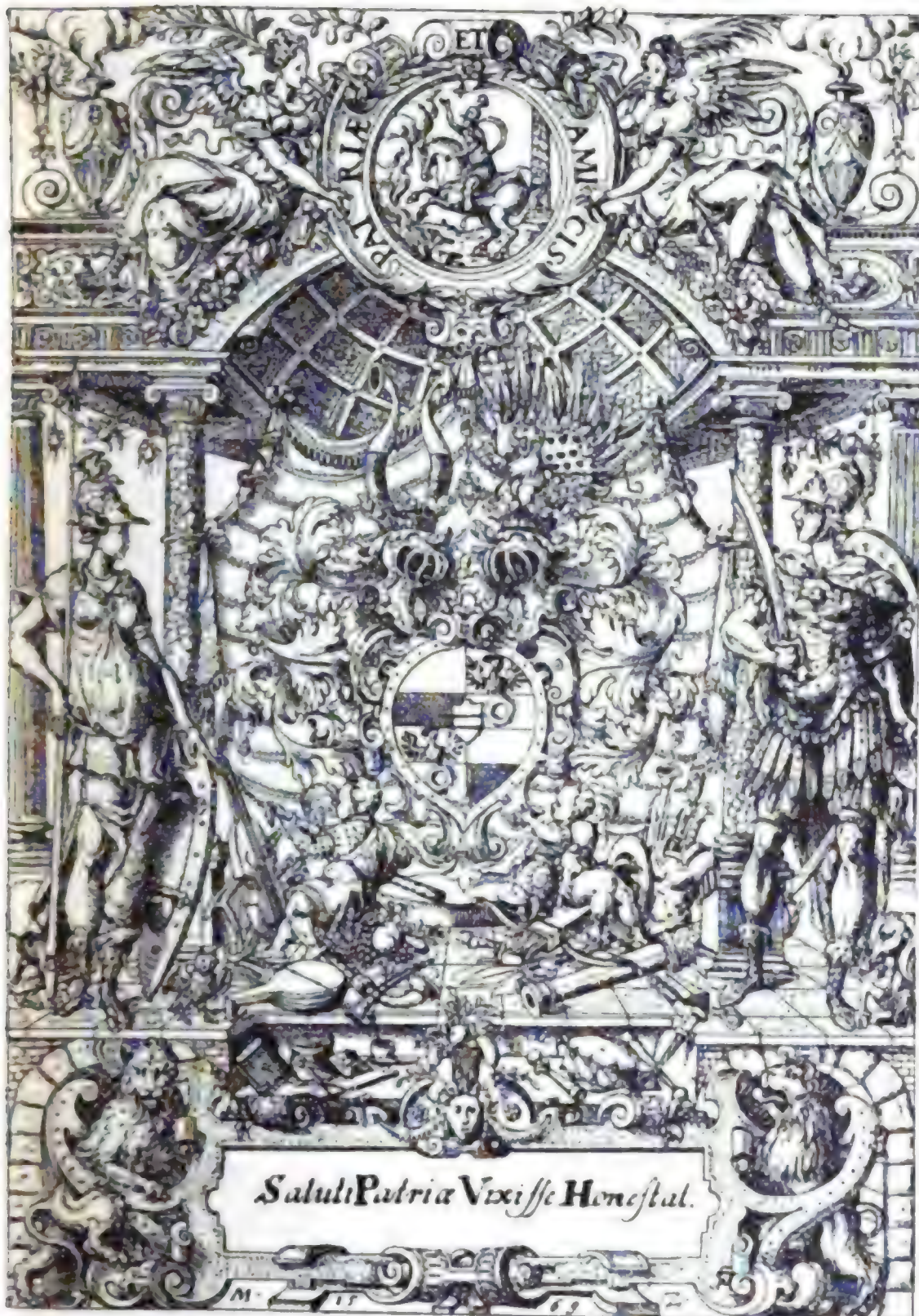
of about 1540 stands for *Wolf Rehlinger von Rehlingen* (Augsburg); and V.T. on the woodcut here shown (*circa* 1560) "*Universitatis Tuebingensis*" = University of *Tübingen*. (See p. 51.)

Sometimes, however, the initials refer to a motto. Thus in the book-plate, reproduced on p. 54. of Chr. A. *Gugel von Brand* (Nuremberg), a copperplate by Jost Amman, *circa* 1583, the letters C.F.I. (wrongly engraved C.E.I.) stand for "Consilium Fortunam Inhibeat"; G.G.G. on the exlibris of J. *Hebenstreit*, copperplate, 1613 (see p. 56), signify "Gott Gebe Gnade"; N.O.O.P. on the exlibris of Johann Georg *von Werdenstein* (Eichstätt), woodcut, about 1560, stand for "Non Omnibus Omnia Placent"; and A.B.C.D.E.F., a play on the first letters of the alphabet, on the plate of Johann Georg *Mayr*, Canon of Augsburg (*circa* 1610), stand for "Allein Bei Christus Die Ewige Freude" ("With Christ alone is everlasting peace").

Sometimes, again, initial letters refer both to the owner's name and also to the motto which has obviously been chosen with this intention: *e.g.*, on the book-plate of Seyfried *Pfinsing von Henfenfeld* (Nuremberg), copperplate by Matthias Zündt, 1569 (see p. 57), the letters S.P.V.H. stand for his name and also for "Saluti Patriae Vixisse Honestat."; on the plate of Johann Wilhelm *Kress von Kressenstein* (Nuremberg), copperplate, *circa* 1650, the letters J.W.C.A.C. refer to both name and motto (see reproduction, p. 60); and on that of Christof Friedrich *Kress von Kressenstein* (Nuremberg), copperplate, *circa* 1690, the initials C.F.C.A.C.S. stand not only for Christoforus Fridericus Cress A Cressenstein Scabinus (= Schöffe, sheriff), but also for his motto, "Christiana Fides Crescit Ad Caelorum Salutem."



BOOK-PLATE OF JOHANN HEBENSTREIT, 1613.



BOOK-PLATE OF SEYFRIED PFINZING VON HENFENFELD.
By Matthias Zündt, 1569.

A similar play on letters occurs not infrequently on seventeenth- and eighteenth-century plates: e.g., that of Magister G. *Ruprecht*, a clergyman of Augsburg, copperplate, *circa* 1770, on which is the word "MiGRAnDVM," the capital letters forming the initials of the inscription, "Magistri Georgii Ruprechtii Augustani Divini Verbi Ministri." (See p. 61.)

An original double use of letters, quite in accordance with the taste of the eighteenth century, is seen on the plate of Chr. Heinrich Andreas *Geret*, a divine and official at Thorn, about 1760: the middle letters of the word "Heinrici" are engraved large, so that the inscription on the Cross, I.N.R.I., stands out prominently, which the owner, as a priest, no doubt thought peculiarly becoming.

Another monogram of a mysterious nature occurs on two much earlier plates, those of Luther's opponent, Dr. Johann *Maier*, called *Eck*, of Ingolstadt. These coloured woodcuts are probably by Hans Springinklee, and are dated 1518 and 1522. On a copy in the Royal Library at Munich, Eck himself has written the explanation of the monogram J.M.E.T.—Johannes Maioris (for Maier) Eckius Theologus (see illustration, chap. vi., *F.*).

(*I.*) Very often, both on old and modern exlibris, the DATE is printed—a great help to the student, who is then no longer dependent on his knowledge of style, or comparison with other plates. But book-plates also followed the custom of the period and made use of hidden dates. This form of conundrum is called a *Chronogram* (or if in verse, a *Chronostichon*), and may be seen in the inscrip-

tions over church portals and on monuments of the eighteenth century, and on medals even of the nineteenth. The mode of procedure is to write, print, or carve those letters of the inscription which are also available as figures, in large characters, so that when added together they give the date when the plate was engraved, or when the church was restored, or the medal struck. A good example is given by the exlibris of the Benedictine Monastery of *Raigern* in Moravia (copperplates of 1784 and 1789). On the sides of the press are the following couplets, printed with large and small letters thus :

In front :

OffICIna LIbrarIa stVDIIs
sVaVIorIbusqVe MVsIs saCra

at the back :

Cura et stVDIo OthMarI praeposItI
NoVIs CopIosIsqVe LIbrIs eXornata.

If the figure-letters be added up, each couplet will be found to give the date 1784. The smaller variety of 1789 has five added in each couplet by printing another u as V in the words *suavioribusque* and *cura*.

A similar chronogram occurs on the book-plate of Lorenz *Kellner*, of Wittislingen, 1772, where the typographical inscription runs: "eX testa-
Mento D: LaVrentII KeLLner PLebanI In
WIttIsLIngen" = 1772.

(K.) A further form of inscription is the SIGNATURE of the ENGRAVER or DESIGNER, given either in full or in form of a monogram or initial letters.



BOOK-PLATE OF JOHANN WILHELM KRESS VON KRESSENSTEIN
(circa 1650).



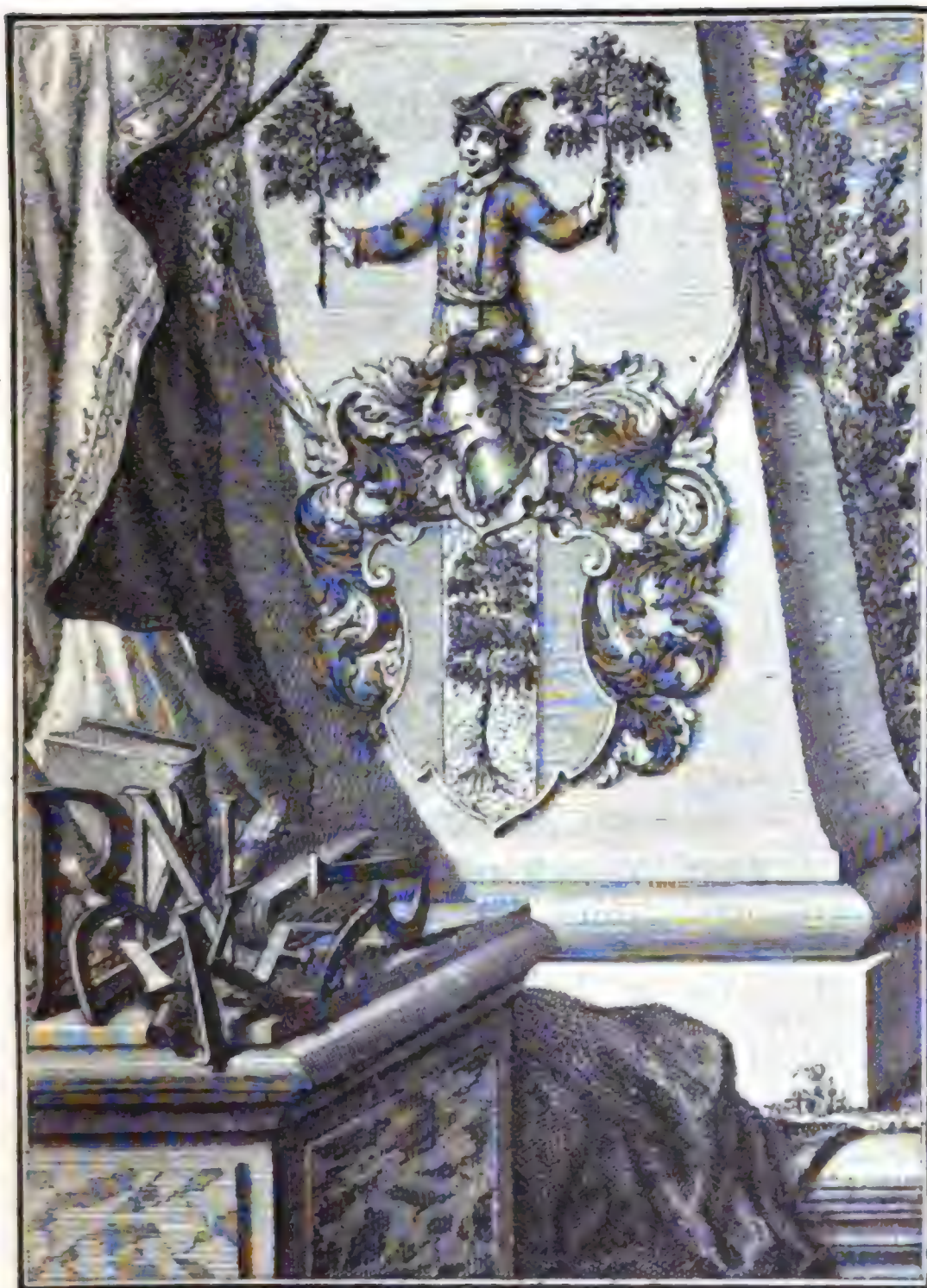
BOOK-PLATE OF MAGISTER GEORG RUPRECHT (*circa 1770*)

The signature is usually found in small characters in the right- or left-hand corner at the foot of the plate, or hidden in the design. It is to be regretted that so many plates of the fifteenth, sixteenth, and seventeenth centuries are unsigned, so that in the case of many rare and fine exlibris, which are certainly the work of a distinguished artist, his identity can only be guessed at. It may be hoped that artists of the present day will take this to heart, and sign their book-plates as carefully as they do their larger works.

(*L.*) Many single letters found on book-plates are ABBREVIATIONS of titles, etc. : thus, *e.g.*, J.U.L. = "Juris utriusque Licentiatus"; D.V.M. = "Divini Verbi Ministri"; S.R.I. = "Sacri Romani Imperii," etc.

(*M.*) ABBREVIATED WORDS also frequently accompany the artist's signature : *e.g.*, sc. = sculpsit (engraved); f. = fecit (made); del. = delineavit (drew); gez. = gezeichnet (drew); exc. = excudit (cut in wood); pinx. = pinxit (painted); inv. = invenit (invented); calcogr. = calcogravit (engraved on copper); imp. = impressit (printed). The artist's place of residence is also often abbreviated : *e.g.*, A.V. = Augustae Vindelicorum (Augsburg).

(*N.*) Another peculiar form of book-plate inscription remains to be mentioned, namely, the LINKED LETTERS, which enjoyed a temporary popularity at the end of the eighteenth and beginning of the nineteenth centuries. Large letters, sometimes as part of other decoration, sometimes alone, are incoherently linked together, each one intertwined in a promiscuous manner with the rest,



Joh. Jac. Schubler M. P. inv. et delin.

Martin Frey, sculp.

BOOK-PLATE OF ADAM BIRKNER (circa 1740).

so that the result is a mass of apparently unrelated lines. As the word—the surname—which they indicate can only be deciphered with great trouble, this curious custom cannot be said to have any practical value, and belongs rather to the category of jokes or conundrums. The letters of the heraldic exlibris reproduced on p. 63 form the name of *Birkner*: the plate, which was designed by Johann



BOOK-PLATE OF REUSCH (*circa* 1757).

Jakob Schübler and engraved by Martin Tyroff, is that of Adam Birkner, jurist, of Nuremberg (about 1740). A similar plate is that of *Reusch* (Nuremberg), an anonymous copperplate (about 1757), the engraving of which has also been ascribed to Martin Tyroff. In this case "Reusch" is easily legible. Other plates of the same kind are those of *Kelner* (copperplate, *circa* 1780) and *Fröhlich* (lithograph, *circa* 1840).



CHAPTER IV

SIZES OF EXLIBRIS

BOOK-PLATES vary considerably in size, according to that of the volumes for which they are intended. In the period immediately following the invention of printing, when many stately folios were published, large book-plates were also made to correspond. The names of the different sizes of books, which are determined by the number of times a sheet of paper is folded, are as follows : folio, quarto, octavo, duodecimo, sextodecimo (16mo), etc. ; *i.e.*, a folio has two leaves (= four pages) to the sheet, a quarto four leaves, an octavo eight leaves, and so on. These names may also be applied to the sizes of book-plates.

In all probability the largest plates known, with the exception of that of Count Breiner, mentioned below, which is distinctly marked with the words, "Ex Libris," were not specially designed as book-plates, but as ornamental coats of arms : they were, however, used occasionally as exlibris in large folios.

The LARGEST BOOK-PLATES known are the following :

(A.) OLD PLATES, DRAWN AND COLOURED BY HAND :

Benedikt *Klinkervogel*, armorial with inscription, 1581 ;
9 $\frac{5}{8}$ in. wide $\times$ 15 in. high.

Heinrich II *Toebling* (Lüneburg), armorial, *circa* 1498 (see below, chap. vi.) ; 11 in. $\times$ 13 $\frac{1}{2}$ in.

Georg *Gwandschneider* (Nuremberg), armorial with inscription, 1585 ; 7 $\frac{1}{8}$ in. $\times$ 13 $\frac{1}{2}$ in.

(B.) OLD PRINTED PLATES :

Ferdinand *Barth von Harmating* (Munich), copperplate, armorial bearings between inscriptions, *circa* 1690 ; 12 $\frac{3}{8}$ in. $\times$ 16 $\frac{1}{2}$ in. (Some doubt has been thrown on this as an exlibris.)

Sebald *Millner von Zweyraden*, copperplate, signed P. W. : coat of arms surrounded by wreaths, *circa* 1560 ; 10 $\frac{1}{4}$ in. $\times$ 14 $\frac{5}{8}$ in.

Pfinsing-Gründlach (Nuremberg), copperplate by A. Khol ; coat of arms with architectural surroundings, *circa* 1650 ; 9 $\frac{1}{4}$ in. $\times$ 14 in.

Max Ludwig, *Count Breiner* (Breuner), Privy Councillor, Field-Marshal and Commissary General (Vienna and Milan), copperplate by Josef Petrarca (Milan) ; armorial with trophies, etc., *circa* 1700 ; 9 $\frac{3}{8}$ in. $\times$ 13 $\frac{3}{4}$ in. (It has been proved that this plate was adapted for use in volumes for which it was too large by the simple expedient of cutting off the outer framework.¹)

Christof *Kress von Kressenstein* (Nuremberg), not by Dürer, but of his school ; woodcut, armorial bearings without name, after 1530 ; 10 $\frac{1}{2}$ in. $\times$ 13 in. (See p. 68.)

¹ See E. L. Z. v. 38. An uncut example of this fine plate is in the possession of Mr. Gilbert I. Ellis, London, and was reproduced (full size) in the "Ex-Libris Journal," July, 1893.

Count von Hanau-Lichtenberg, hand-coloured woodcut, armorial, *circa* 1570; $10\frac{1}{8}$ in. $\times$ 12 in.

(C.) MODERN PLATES :

Theodor Hennig (Berlin), by himself; plant decoration, lithograph, 1895; $8\frac{1}{2}$ in. $\times$ $12\frac{1}{4}$ in.

Franz Freiherr von Lipperheide (Berlin), by Karl Rickelt; zinc-block, armorial with knight as supporter, between two inscriptions, 1894; $7\frac{1}{2}$ in. $\times$ $11\frac{5}{8}$ in.

The SMALLEST EXLIBRIS are not of German origin :

Count Jacquet (Bar-le-Duc, France), typographic, printed in gold on white enamelled paper, *circa* 1860; $\frac{1}{2}$ in. $\times$ $\frac{1}{4}$ in.

E. C. G. (French), 1900; initial letters; $\frac{3}{8}$ in. $\times$ $\frac{9}{16}$ in.

Dr. A. Warmont (Paris), 188 . . , $\frac{3}{8}$ in. diameter.

O'Kerrins Hyde, Irish emigrant (France), *circa*, 1880; armorial, in. $\frac{7}{16}$ $\times$ $\frac{5}{8}$ in.

Hirzel (Zürich), *circa* 1860; armorial, printed in gold on silver paper, $\frac{1}{2}$ in. $\times$ $\frac{5}{8}$ in.

University Library, Ghent (Belgium), heraldic lion with inscription, lithograph, *circa* 1860; $\frac{5}{8}$ in. in diameter.

Jac. Manzoni (Italy), crest and crown, copperplate, *circa* 1860; $\frac{1}{16}$ in. $\times$ $\frac{3}{8}$ in.

The SMALLEST GERMAN EXLIBRIS is that of *Johann Baptist Gadner*, armorial, copperplate, *circa* 1700; $\frac{5}{8}$ in. $\times$ $\frac{3}{4}$ in.

Between the extremes given above there is room for infinite variety of size, and no rule need be followed in the matter. Everyone who orders a book-plate may consult his own wishes, but the most generally useful sizes will be found to be octavo and duodecimo. Plates are also frequently made in various sizes to suit larger or smaller volumes, and these will be spoken of in the next chapter.



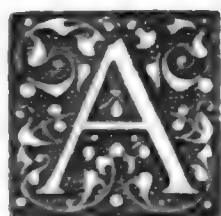
BOOK-PLATE OF CHRISTOF KRESS VON KRESSENSTEIN (*after 1530*).



CHAPTER V

VARIETIES

(A.) VARIETIES OF SIZE



ANYONE who preferred not to use the same exlibris in books of all sizes would have different plates made to suit large and small volumes. We will consider first those which have the same design on each.

In old times, indeed before the invention of photography, it is certainly surprising to find a plate made in three or four different sizes with exactly the same design; for it must have involved very nearly as much labour to engrave four similar plates, whether on wood or copper, as four different designs. The retention of one design was due partly, no doubt, to the conservative disposition of our forefathers; partly to the fact that the owner of the plate was so pleased with the one design that he wished for no other, or that he could not afford to commission several draughtsmen to work for him.

In modern times the conditions have changed. The invention of photography has made it possible

to reproduce *one* drawing in three or four different sizes at a very slight cost—especially if zinc-blocks are used. The saving in expense is consequently considerable, especially as artists of any standing nowadays charge high prices for drawings.¹

As an example of a design reproduced in several sizes, the exlibris of Johann Baptist *Zeyll* may be mentioned (designed by P. Opel, and cut on the wood by C. L., 1593). It exists in three sizes (6 in. $\times$ $8\frac{1}{4}$ in.; 4 in. $\times$ $6\frac{3}{8}$ in.; $2\frac{3}{8}$ in. $\times$ $3\frac{1}{4}$ in.) which differ only to a trifling extent owing to the greater difficulty of engraving the smaller sizes on the wood. The second size is reproduced here. Again, the exlibris of the orphanage (Waisenhaus-Bibliothek) at *Halle*, copperplates, *circa* 1750, exists in three sizes (5 in. $\times$ $4\frac{1}{4}$ in.; $3\frac{5}{8}$ in. $\times$ 3 in.; $2\frac{3}{4}$ in. $\times$ $2\frac{1}{8}$ in.). These three library interiors are almost exactly the same, though the rococo frames show slight variations, owing to the sizes of the plates. The same remarks apply to the book-plates of Johann Max *Zum Jungen* (Frankfurt-on-Main), four sizes, copperplates, *circa* 1599; Prebendary Johann Georg *von Werdenstein*, two copperplates, 1569; the Benedictine Monastery of *Lambach*, two copperplates, *circa* 1720; the Moravian bibliophile and lawyer Wilhelm Alexander *Balaus* (Brünn), two copperplates by Martin Tyroff, *circa* 1750; the Moravian Benedictine Monastery of *Raigern*, two copperplates, 1784 and 1789; and Zacharias Konrad *von Uffenbach*, Senator, (Frankfurt-on-Main), four copperplates by J. U. Kraus, *circa* 1770, etc.

¹ In Germany prices range from 10s. to £10 for the drawing alone (exclusive of the cost of engraving).



BOOK-PLATE OF JOHANN BAPTIST ZEYLL.

Designed by P. Opel, 1593.

In modern times the *rule* is to have one size only, but two or three sizes of the same design are often met with ; *e.g.*, two sizes : *The Emperor William II.*, *The Empress Auguste Victoria*, *The Empress Frederick*, *Victoria Melita*, *Grand Duchess of Hesse*, *Historischer Verein der Pfalz* (Spiers), *Verein Herold* (Berlin), *Kunstgewerbe-Museum* (Berlin), *H. M. Count Briühl*, *E. Heuser* (Spiers), *Marcella Sembrich*, almost all plates designed by *Hans Thoma* (Karlsruhe), and many others.

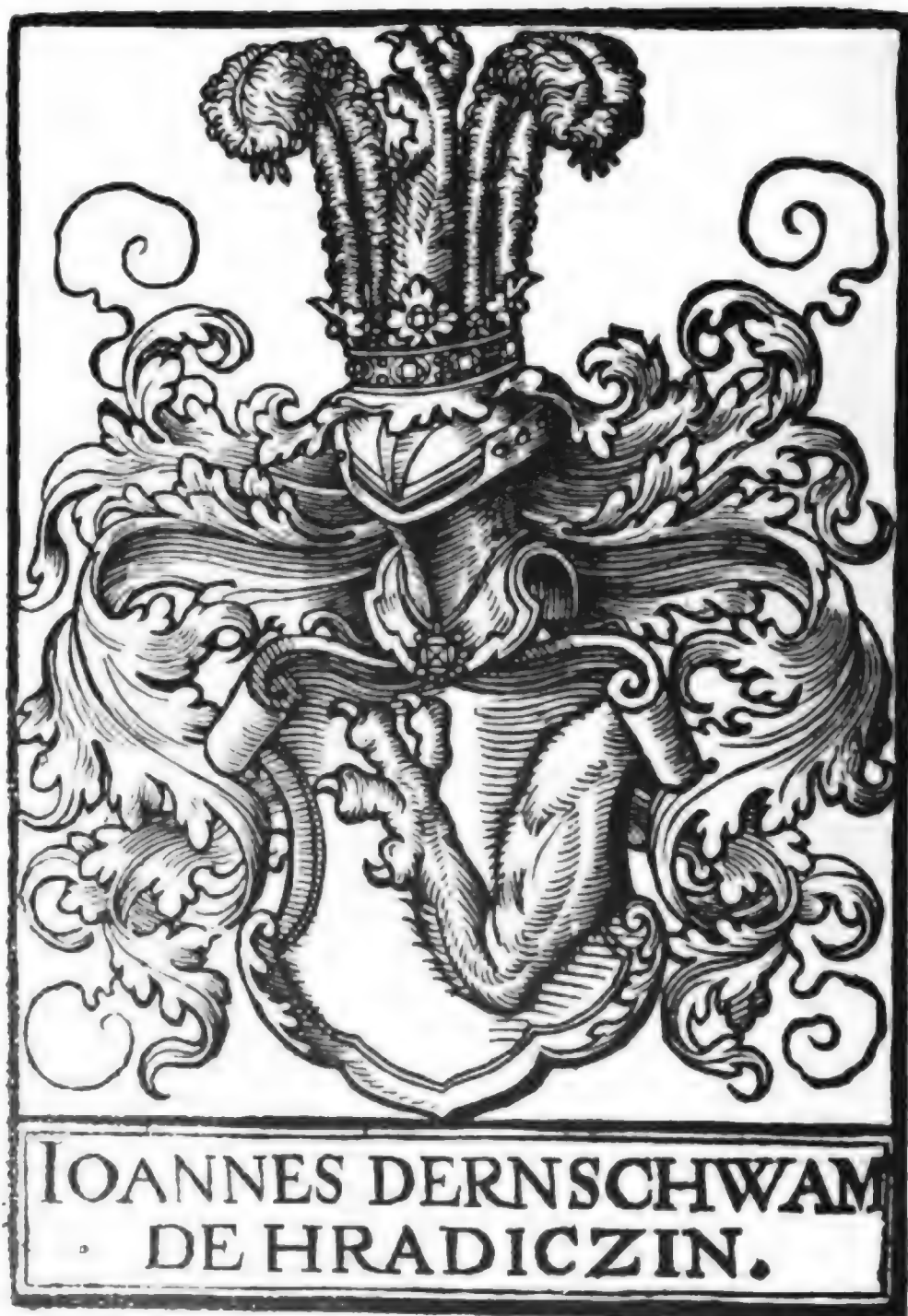
Examples of three sizes of the same plate : *Frederick Franz III.*, *Grand Duke of Mecklenburg*, *Eugen*, *Archduke of Austria*, *Fedor von Zobeltitz* (Berlin), *Bogislaw von Kleist* (Gebersdorf), *Albert Andreæ* (Königstein-in-the-Taunus), etc.

(*B.*) VARIETIES OF DESIGN.—Anyone who preferred not to have the same design in all his books would have a new one made for each different size, thus securing variety, though at an increased outlay.

As old examples of this practice may be mentioned the four sizes of the plate of the University Library at *Wittenberg*, with the portrait of the Elector of Saxony, John Frederick the Magnanimous, *circa* 1536, woodcuts by Lucas Cranach ; sizes I. and II. ($5\frac{1}{4}$ in. $\times$ 10 in. ; 5 in. $\times$ $7\frac{3}{4}$ in.) have the portrait with fourteen coats of arms, size I. with eighteen lines of inscription and verses, size II. with only six lines of verse ; sizes III. and IV. ($3\frac{1}{2}$ in. $\times$ $5\frac{1}{2}$ in. ; $2\frac{5}{8}$ in. $\times$ $4\frac{3}{8}$ in.), portrait with only six coats of arms, the same six lines of verse, and two similar but not identical portraits (see reproduction, p. 129).



BOOK-PLATE OF JOHANN DERNSCHWAM DE HRADICZIN (*circa 1568*).



BOOK-PLATE OF JOHANN DERNSCHWAM DE HRADICZIN (*circa* 1568).

Another interesting set are the four plates of the Bohemian, Johann *Dernschwam* de Hradiczin, woodcuts, before 1569. Although all four display

only the coat of arms, except size IV., which has landscape accessories, three distinct draughtsmen and wood-engravers can be recognized: only sizes II. and III. are from the same hand. The sizes are: $5\frac{3}{4}$ in. $\times$ $8\frac{1}{4}$ in.; 5 in. $\times$ $7\frac{1}{4}$ in.; $3\frac{1}{4}$ in. $\times$ $4\frac{5}{8}$ in.;



BOOK-PLATE OF JOHANN DERNSCHWAM DE HRADICZIN
(circa 1560).

$2\frac{1}{2}$ in. $\times$ 3 in. The smallest (IV.) is the oldest and best of the set; Nos. II., III., and IV. show the influence of Dürer, and No. IV. is certainly by one of his pupils—perhaps Hans Springinklee or Peter Flötner (Nuremberg). Nos. II. and III.

are almost identical, the borders of the shields only showing variations. Nos. I., III., and IV. are here reproduced.

It is impossible to illustrate, or even to mention, all the plates of which varieties of design exist, but a few may be named :

Five different varieties of size and design : Dr. Christof *Hos*, Procurator (Spires and Worms), woodcuts, 1520-8 ; four sizes and fifteen designs : Dr. Martin *Eisengrein* (Ingolstadt), woodcuts, 1560-70 ; six sizes and seven designs : Sebald *Millner von Zweyraden*, woodcuts and copperplates, 1560-74 ; four sizes and seven designs : Johann Aegolph *von Knöringen*, Bishop of Augsburg, woodcuts, 1565-73 ; three sizes and three designs : Zacharias *Geizkofler von Gailenbach* (Austrian), copperplates by D. Custos and S. C., 1603 and 1605 ; three sizes and three designs : Joachim *Freiherr von Windhag* (Vienna), copperplates, 1654-61 ; Hof- und Staats-Bibliothek, *Munich*, between 1618-1870, copperplates and lithographs, twenty-three different sizes and designs, not reckoning the numerous varieties of engraving ; Dr. Christof Jakob *Treu*, anatomist and court physician (Nuremberg), *circa* 1760, nine different ex-libris, with eight varieties of size, seven varieties of design, and three varieties of engraving ; Franz Gregor, *Count Giannini*, Prelate of Olmütz, Breslau and Znaim, protonotary, six copperplates of different design, *circa* 1740 ; Josef Anton *Imhof von Spielberg*, Provost of Augsburg, 1700-24, three varieties of engraving and design.

The monasteries often had numerous plates, in

consequence of the change of abbots: thus *Andechs*, seven woodcuts and copperplates, 1590-1790; *Baumburg*, eight copperplates, 1580-1763; *Chiemsee*, thirteen copperplates, 1637-1764; *Polling*, nine woodcuts and copperplates, *circa* 1560-1744; *Würzburg* (St. Stephen), three woodcuts, 1522, 1548, and 1558; *St. Paul*, in the Lavantthal, four copperplates, *circa* 1600-1750, etc.

To come to modern times, Dr. Friedrich *Schneider*, Prelate of Mainz, has in all sixteen ex-libris (three etchings and thirteen zinc-blocks), with thirteen varieties of design, all based on the same motive (a cross with the word "Dux"), by Otto Hupp and Peter Halm, 1891-5; Karl Emich, *Count zu Leiningen-Westerburg* (Neupasing, Munich), has twenty-one different designs, and Magda, *Countess zu Leiningen-Westerburg*, eight others: their twenty-nine plates being designed by A. M. Hildebrandt, E. Doepler, E. Freiherr von Hausen, E. Krahle, W. Schulte vom Brühl, M. von Weittenhiller, W. Behrens, G. Otto, Ed. Lorenz Meyer, J. W. Simpson, G. Barlösius, A. Freiherr von Fölkersam, A. Count du Chastel, Major Bengough-Ricketts, J. C. Maess, L. M. Rheude, and Henry-André (zinc-blocks, lithographs, and etchings, 1888-1900, many of them complimentary plates from the artists); Paul Nicolaus *Ratajczak* (Berlin) has eleven varieties, by E. Doepler, A. M. Hildebrandt, M. J. Gradl, W. Schulte vom Brühl, J. C. Maess, G. Otto, W. Horstmeyer, P. Voigt, Th. Hennig; Carl G. F. *Langenscheidt* (Berlin) has eleven varieties, by A. M. Hildebrandt, F. C. Maess, G. Barlösius etc.

(zinc-blocks, lithographs, and etchings, 1895-1900); and Markus *Schüssler* (Nuremberg), five designs—including one of Frau Schüssler—and eight different sizes, by L. Kühn, K. Hammer, P. Ritter, H. Kellner, 1895-9.

The owners of these plates—at least the five last-named—were influenced, not by the necessity of having several exlibris, but rather by the wish to possess a number of designs, by exlibris-draughtsmen of the most varied styles, forming a unique decoration for the books of a library, and at the same time an interesting record for future historians of the black-and-white art of our day.

(C.) VARIETIES OF ENGRAVING.—These have resulted from various causes. Thus a copper-plate would become worn, and have to be re-engraved, which led to slight variation in the work, either intentional or accidental. This contingency does not arise at the present time, as plates are “steel-faced,” which allows of a much larger number of impressions being taken.

An example of four such varieties of engraving is afforded by the exlibris of Dr. Johann Karl *Seyringer*, a lawyer in Upper Austria, 1692, by J. de Lespier: though apparently alike, there are two variations in the position of the words in the first line of the inscription, and the shading varies in all four plates. The Monastery of *Diessen*, 1755, has three varieties of engraving; and Frederick August, *Duke of Brunswick-Öls*, circa 1789, has sixteen varieties of engraving (two different sizes and a number of different colours).

Again, varieties are caused by the different

“states” of the plate, “before and after letters”; *e.g.*, the exlibris of *König von Königsthal*, one state of which has a blank scroll left for the inscription, on which is written the name of Eberhard Jodocus König, 1763; another state has the engraved inscription: “Ex Musaeo Gustavi Georgii Koenigii de Koenigsthal,” a proof that a number of copies were printed off “before letters,” for the use of another member of the family.

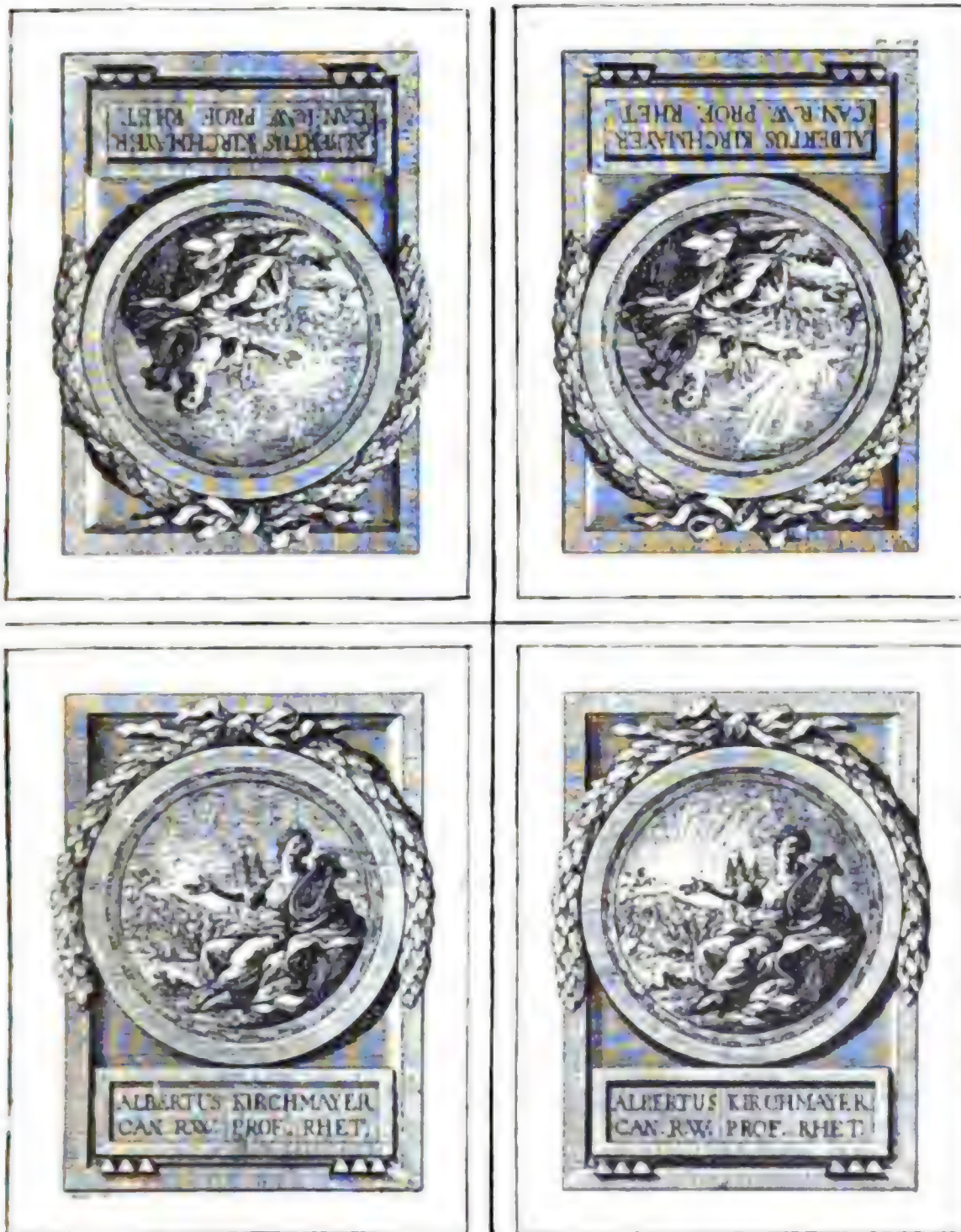
A further cause of varieties of engraving is the alteration of the inscription, as the owner's titles increased in number. Thus C. F. J. N. A. *von Bertrand, Count von Perusa* (Munich), *circa* 1760, who possessed four armorial plates—in two of which the coat of arms and border are alike—had the inscription re-engraved four times, with some addition in each case. This plate was originally engraved for the Calendar of the Bavarian Order of St. George, and was first used as a book-plate after its publication.

A fourth cause of varieties of engraving arose from four small plates of the same design being engraved together on one large plate of copper. Four prints would thus be obtained from each impression, and these could afterwards be cut up and used separately, the extra cost of engraving being compensated to some extent by the saving on the printing. In such a case it is obvious that slight variations in the engraving would occur. A proof of such procedure is found in an uncut sheet of four plates of Albert *Kirchmayer*, Canon and Professor of Rhetoric, designed by Wink, and engraved by J. P. P. Rauschmayr, Prebendary of

Augsburg, *circa* 1790. The chief differences on the quadruple plate, here reproduced (p. 81), are in the little bush at the feet of the figure of Apollo, and in the sizes of the signatures of designer and engraver. The four plates, cut apart and fastened singly into books, were frequently met with a few years ago.

(D.) VARIETIES OF NAMES, COATS OF ARMS, ETC.—These arose from the use of the same design, or even the same copperplate, by two different people, with alteration of name or coat of arms. Such plates may be distinguished as conscious or unconscious plagiarisms, according as the owner was aware of the imitation on the part of the artist or engraver, or not. Often, no doubt, he would give the engraver a plate which pleased him, as a pattern; often the engraver would merely copy some stock pattern without the owner's knowledge. In this slavish imitation of other people's work, there is no doubt that, as a rule, neither owner nor engraver perceived any harm. It is nevertheless a precedent which should be sternly avoided.

Some of the Nuremberg "little masters," at the end of the sixteenth and beginning of the seventeenth centuries, were particularly fond of "borrowing" each other's designs. This resulted partly from similar commissions being given by the same person to two artists, *e.g.*, the two exlibris of Veit August *Holzschuher*, by Jost Amman and Hans Sibmacher, 1580 and 1600; partly from the close intercourse existing between the Nuremberg engravers between 1560 and 1591. As pupils and



BOOK-PLATE OF ALBERT KIRCHMAYER.

Designed by Wink. Engraved by J. P. P. Rauschmayr, *circa* 1790.
Four exlibris engraved on one plate.

artistic successors of Dürer, they worked in the same spirit, and after the same formula, frequently discussing their ideas among themselves. In the case of most of the plates of that period it is impossible to say who was the *first* designer, who the copyist : again, many of the little masters used their own sketches again and again ; pupils copied their master's work, or, in many instances, finished, in his manner and his spirit, what he had himself begun. Moreover, the rich Nuremberg families were closely connected and related to each other ; and the repetition of a motive or of a whole design is often to be explained by the fact of a man seeing a coat of arms or book-plate in the house of a relative, and straightway ordering a similar plate for himself, *e.g.*, a different coat of arms in the same border.

The same reasons, no doubt, account for the existence of so many fine exlibris of that period, with no artist's monogram : such copies and imitations could not be signed as original work.

As examples of this general habit of "borrowing" may be mentioned the exlibris of V. A. *Holzschuher* (Nuremberg), engraved by Jost Amman ("J. A.") 1580, and *Pfau* (Nuremberg), engraved by H. Sibmacher ("H. S.") *circa* 1600, on which the putti above have the same form and position ; this *Pfau* book-plate, moreover, resembles in its whole construction that engraved by Jost Amman for Julius *Geuder* (Nuremberg). Again, the exlibris of *Heugel* and *Beham*, by Sibmacher, bear close resemblance to those of *Märtz*, *Welser*, and *Haller* by Jost

Amman.¹ As we shall recur to the book-plates of these little masters in a subsequent chapter, we need not illustrate them here.

Of more recent examples we may notice two exlibris of the Premonstratensian monastery of Oberzell, near Würzburg, that of Abbot George Fasel (1738-47), and that of Abbot Oswald Loschert (1747-85) by Gutwein. These two plates are absolutely identical, except that the later abbot inserted his own arms in place of those of his predecessor.

One motive—a boy with book and pen, with rococo ornament below, and coat of arms (copper-plate)—is found on the book-plates of no less than five separate owners in the eighteenth century; (1) Gottlieb *Ettling*, jurist, engraved by J. A. Fridrich (Augsburg); (2) Chr. C. L. *von Savigny* (with the well-known motto, “non mihi sed aliis”), unsigned; (3) J. F. A. C. *Neurath*, lawyer in Darmstadt, unsigned; (4) Heinrich Wilhelm *Lehnemann*, Doctor Juris, Sheriff of Frankfurt, by J. J. Schnaper (Offenbach), and (5) Johann Friedrich *Miller* (Minden and Bremen) unsigned, with a slight variation in the position of the boy. The Ettling plate, shown on p. 84, is the best of the five.

Another design, old men (teachers), planting young trees (scholars), and watering them, engraved by Daniel Chodowiecki (Berlin), for the

¹ Andresen, in his “*Deutsche Peintregraveur*” (1864, vol. ii., p. 332), states that the engraved work of Sibmacher and Jost Amman is so alike that it is often difficult, if not impossible, to distinguish between them.

exlibris of the *French Seminary in Berlin*, 1772, (see chap. viii., C.), was twice copied a few years



Jac. Andr. Fridrich Str. Duc. Wirt. Sculptor aut. Sc. A. N.

BOOK-PLATE OF GOTTLIEB ETTLING (17..).

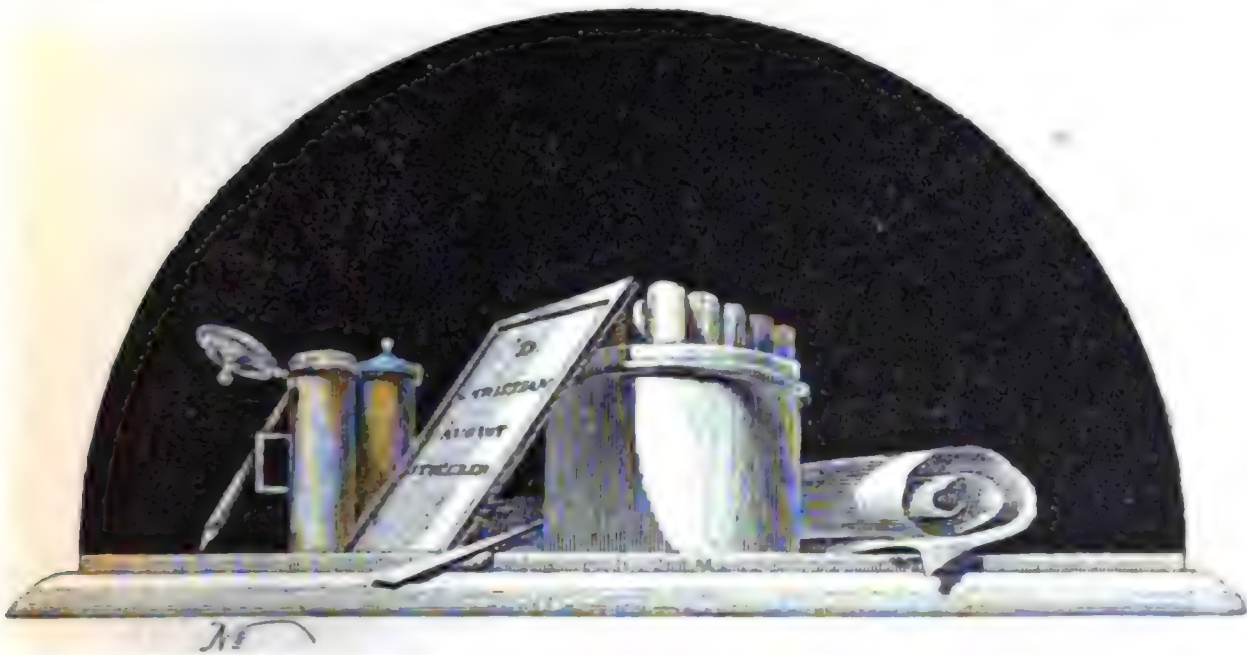
By J. A. Fridrich.

later by his friend, Johann Rudolf Schellenberg, for the *Municipal Library of Winterthur*.¹

Almost exactly alike, with the exception of

¹ Reproduced in E. L. Z. ii., No. 1, p. 14; iv., p. 17; viii., pp. 37, 38.

arms and inscription, are the "library interior" plates of F. D. *Häberlin* of Ulm, publicist in Helmstädt, copperplate, about 1750, and of Professor Amadeus *Lulin* (Geneva), engraved by B. Picart, 1722; also those of J. M. *von Loën*, Privy Councillor and author (Frankfurt), engraved by P. Fehr, 1725, and of C. S. *Jordan*, Privy Councillor (Berlin), probably also by P. Fehr, and



BOOK-PLATE OF D. CHR. AUGUST STÖLZER (*circa* 1800).

of the same period; in these two plates, not only is the whole arrangement identical, but even the motto, "Deus nobis haec otia fecit," is common to both. Johann Lorenz *Blessig*, Professor and theologian, and his friend Friedrich Rudolf (von) *Salzmann* (both of Strassburg), seem to have used the same copperplate, engraved by Ferdinand Wachsmuth (Paris), about 1775, slight alterations being made for the names and coats of arms. The three plates (engraved about 1760) of P. J.

Scharno, Christian Gottlieb *Jöcher*, University Librarian at Leipzig, and Johann Christof *Gottsched*, critic and dramatist, are, it is true, in different styles, but they have the same motive—bookcases, Minerva with spear, and coat of arms.

The book-plates of D. Chr. August *Stölzer* and C. J. *von Hopffgarten*, copperplates, about 1800, have a similar design of Roman writing materials. (See p. 85.)

Friedrich Karl *von Moser* (Darmstadt and Ludwigsburg), again, allowed his friend Susanna Katharina *von Klettenberg* (Goethe's "Schöne Seele") to use his copperplate, designed by J. A. B. Nothnagel and engraved by H. Cöntgen (Mainz, about 1765); only the inscription is altered (see reproduction, chap. viii., C.). Another plate used by two people is that of Luise Adelgunde Viktorie *Gottsched* ("die Gottschedin") about 1750-60, which was also used by G. E. *Weinland*, perhaps after her death in 1762. The necessary alterations in the inscription, etc., were made by Johann Michael Stock (Leipzig), who probably engraved the plate originally.¹

The urn-plates of J. C. G. *Reuss*, J. F. *Reuss* and J. F. *Haakh* (end of eighteenth century), have the same urn, the first two with the arms of Reuss, the third with those of Haakh.

That two near relatives should use the same design is not to be wondered at, *e.g.*, the exlibris of Heinrich Wilhelm *Köhne* (Berlin and St.

¹ Reproduced in E. L. Z. ii., No. 4, p. 22. For another example of "borrowing," see the exlibris of G. H. A. *Koch* and F. D. *Häberlin*, described below (Chap. VIII., B. b).

Petersburg), and Karl Bernhard Wilhelm *Köhne* (Berlin), lithographs, *circa* 1850, are identical, the Christian names only being altered.

Many instances of the use of the same design by different owners occur also in modern times. Thus the armorial plate designed by E. Doepler (Berlin), 1888, for Otto *Freiherr von Aufsess* (Berlin, now Regensburg), has been copied no less than three times, the armorial bearings and crest only being altered in each case: J. C. *Albrecht* (Basle), 1894, Adolf *Geuder* zum Heroldsberg (Nuremberg), 1898, by A. Steinbrüchel, and J. *Baedeker* (Iserlohn), by W. Baedeker (Paris).

The exlibris of Friedrich *Warnecke* (Berlin), 1893, also by Doepler (bookshelves and shield, etc.), occurs again with the name and arms of Adolf *Schiel*, Colonel in the Transvaal (a gift from Warnecke to Schiel),¹ and also with those of Friedrich *Altmann* (Frankfurt-on-Main), 1899, by himself, and Johann Nepomuck *Eser* (Buchloe), 1899, by Professor Ferdinand Lotz (Würzburg).

The five coloured armorial exlibris *von Hertzberg*, 1893, by C. A. Starke, are identical, the Christian names only being different—Siegward, Kurt, Erich Rüdiger, Rüdiger, and Gertzlaff.

The bookplate of Hermann *Freiherr von Walter* (Württemberg), 1880, by A. M. Hildebrandt, was used by M. *von Wedderkopp*, 1889.

The exlibris of Nathalie, Dowager *Duchess Elimar of Oldenburg*, née Baroness Vogl von

¹ Reproduced in E. L. Z. iv. 16 (1894).

Friesenhof (Castle Erlaa), by her daughter, Countess von Welsburg, with view of Castle Brogyan, and that of Dr. Hans *Schulz* (Berlin), by himself, with view of the Saaletal near Jena, are both founded on the plate designed by W. Schulte von Brühl for K. E. *Count zu Leiningen-Westerburg*, with view of Castle Neuleiningen.

The exlibris of O. *Augstein* (Berlin), 1897 ("O. A." with appletree), by P. Voigt, has twice been copied in Sweden, by A. *Landgreen* and A. *Lindstedt* (Stockholm), 1899, even the motto of the original, "Inter folia fructus," being retained.

An interesting series of twelve varieties of one design, used by three generations of the same family, may be mentioned. The celebrated protestant theologian and historian Karl August *von Hase*, who died at Jena in 1890, used a book-plate designed by Albert von Zahn (redrawn after him by L. Nieper): Coat of arms in front of architectural design, an allegorical figure on each side, and above two angels, and a wreath with Luther's arms—a rose inclosing a cross. His son Oscar *von Hase*, proprietor of the firm of Breitkopf and Härtel (Leipzig), retained the same design, only inserting in the wreath the Iron Cross, which he won in the war of 1870-71, and the original of which he sealed up in the foundation stone of the "Deutsches Buchhändlerhaus," at Leipzig. See reproduction, p. 89. Johanna, his wife, made use of the same design, adding a beehive at the top, as a symbol of industry, and their eight children all use the same plate, the motto and the emblematical

ornament in the wreath being altered in each case, as well as the name.

Adaptations of old designs are also not uncom-



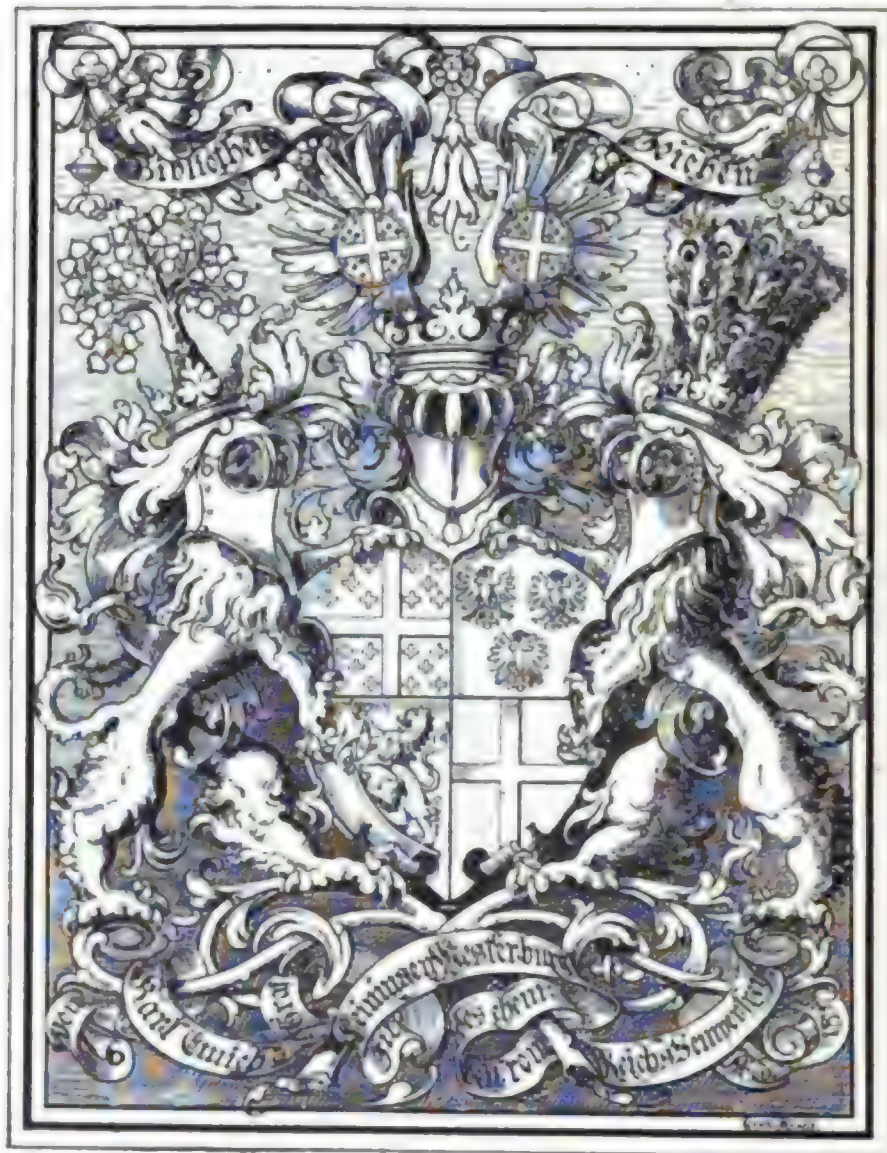
BOOK-PLATE OF OSCAR VON HASE.

By L. Nieper (1875).

mon : *e.g.*, the exlibris of K. E. Count zu Leiningen-Westerburg, 1893 (see p. 90), by E. Krahle (Vienna), who had as a model the book-plate of Wolfgang,

N

Count Palatine of Veldenz and Duke of Bavaria, by Virgil Solis, *circa* 1559 (see reproduction, p. 119). Again, Ralf von Retberg (Munich), the



BOOK-PLATE OF KARL EMICH, COUNT ZU LEININGEN-WESTERBURG.

By E. Krahl (1893).

well-known Dürer scholar, designed all his larger exlibris after Dürer. Other adaptations are: the exlibris of Heinrich *Freiherr von Gudenus* (Waidhofen), engraved by Jauner, Vienna, 1891,

adapted from that of Valentin Ferdinand Freiherr von Gudenus engraved by A. Reinhard, 1732; Max Josef von Baumgarten (Munich), designed by F. Steinbrüchel, 1892 (lithograph), adapted from an old anonymous "universal" exlibris, *circa* 1489 (see p. 97 and part ii. 12). The exlibris of the *Schongauer Society* at Kolmar, designed by A. Waltz, 1894, is adapted from a well-known armorial design by Martin Schongauer; the exlibris of F. Goldschmidt (Vienna), 1882, by C. Lambotte, and Simon Moritz, *Freiherr von Bethmann* (Frankfurt-on-Main), 1889, copperplate by H. Goetz, and Dr. H. Kabdebo of Capri (Vienna), 1883, are almost exact copies of plates by H. S. Beham, *circa* 1540 and 1543. Many other instances might be given.

(E.) VARIETIES OF COLOUR AND PAPER.

These are very common, and arise either from a love of variety or from a wish to have an exlibris in different colours for different sections of a library. Nowadays the printer generally sends a large number of proofs in different coloured inks and on different papers, and three or four varieties are often chosen. Although such varieties are, no doubt, prized by enthusiastic collectors, they have no intrinsic value, and we need give no examples here.





CHAPTER VI

FIFTEENTH AND SIXTEENTH CENTURIES



E come now to the History of Book-plates, and may mention first of all the EARLIEST EXLIBRIS known—an Egyptian tablet in the British Museum (No. 22878), about 3,300 years old. It is a small light-blue piece of pottery with dark-blue inscription, a ticket such as was laid in the cases holding books or papyri and, as the inscription shows, it belonged to the library of Amenophis III., *circa* 1400 B.C.¹

In Europe,² personal marks of possession first occur in the middle ages, when not only was the name of the owner written in a codex, but his coat of arms was also painted by hand on one of the

¹ See E. L. Z. viii. 124, and "Zeitschrift für ägyptische Sprache und Alterthumskunde," xxxiii. (1895), p. 72. A second one, B.C. 668-626, is mentioned in the *Exlibris Journal*, x. (1900), p. 120.

² S. R. Köhler, in the *Catalogue of the Exlibris Exhibition in the Museum of Fine Arts, Boston, Mass., 1898*, mentions a statement which lacks verification, that in *Japan*, book-plates were used as early as the tenth century.

opening pages. This was not a difficult matter in those days, when libraries were small, and when



BOOK-PLATE OF HEINRICH TOEBING (*circa* 1498).

all the volumes were themselves written by hand and ornamented with miniatures.

Of these hand-painted exlibris several are known, dating from the fifteenth century: *e.g.*, *Ingolstadt Library*, 1482;¹ *Johannes Ras of Koester* (Emmerich), 1491;² *Bishop Johann W. Roth of Breslau*, 1494;³ anonymous armorial, crescent on a mountain of three *coupeaux*, *circa* 1485-90;⁴ *von Deizisau* (Esslingen), 1499;⁵ *Monastery of Tegernsee* (gift of Johann Eythlinger von Toelz), 1493, and others.⁶ A detailed description of these exlibris would, however, be superfluous, as our subject is the history of *mechanically* reproduced and *printed* book-plates. One interesting example of a hand-painted exlibris may be given here (p. 93)—that of *Heinrich Toebling*, Burgo-master of Lüneburg, *circa* 1498.⁷

(A.) EARLIEST GERMAN EXLIBRIS.

The book-plate as we know it at the present time had its origin soon after the invention of printing, which we owe to Johann Gutenberg of Strassburg and Mainz, 1440-50. The *oldest German book-plates* known, which were mechanically reproduced, are the following woodcuts; they are distinctly Gothic in style.

a. *Hildebrand Brandenburg* of Biberach (Württemberg), monk of the Carthusian monastery

¹ Reproduced in the "Exlibris Sammlung des Leipziger Buchhändler-Börsen-Vereins," 1897.

² See E. L. Z. iii. 2. Ras of Koester = Ras *alias* Koester.

³ *Ibid.* iii. 47.

⁴ *Ibid.* iii. 26.

⁵ *Ibid.* iv. 42.

⁶ *Ibid.* vii. 79.

⁷ *Ibid.* vi. 40.

of Buxheim near Memmingen, to which he presented books: angel with shield, produced at Biberach or Ulm, *circa* 1470. This plate has been frequently reproduced,¹ but always from copies of the original, which are not exact. The illustration which forms the *frontispiece* of this volume is from the original exlibris, and includes the written inscription. The woodcut is coloured, shield blue, dress red-brown, hair yellow, wings red lined with green, and is fastened on the end-paper of the volume. The charge on the shield is turned towards the contents of the book—the heraldic left—and the inscription reads, above: “T.(itulus) Suma virtutū Wilhelmi lugd. (lugdunensis) Epi (episcopi)” and “Contenta”; below, “Liber Cartusien. In Buchshaim ppe (prope) Memingen pūeniens (proveniēns) a cfrē (confratre) n̄ro d̄no (nostro domino) hilprando Brandēburg de Bibraco Donato sacerdote ctinens (continens) ut ſ (supra) oret (oretur) p. (pro) eo et p qbs (pro quibus) desideravit.”

- b. Domicellus Wilhelm *von Zell*, of the extinct Bavarian family of Zeller von Kaltenberg, who also presented a volume to the same monastery of Buxheim (*circa* 1470). This displays the coat of arms of Wilhelm von Zell and his wife, with helmets and crests, side by side: it is not

¹ In Lempertz, “*Bilderheften*” (1853 *ff.*), plate i.; “*Zeitschrift des Münchener Alterthums-Vereins*” (1887), p. 38; Warnecke, “*Die Deutschen Bücherzeichen*” (1890), p. 8; Seyler, “*Exlibris-Taschenbuch*” (1895), p. 8; Castle, “*English Bookplates*” (1893), p. 33.

coloured, and the inscription, written evidently by the librarian of Buxheim, is almost identical with that of the Brandenburg plate.¹

- c. *Hans Igler* called *Knabensberg* (Bavaria), circa 1470, a brown-coloured woodcut, showing a hedgehog (*Igel*) with a flower in its mouth, on grass strewn with flowers; above is the inscription "Hanns Igler das dich ain Igel küs." The owner was evidently fond of his punning motto which he repeated, in writing, at the end of the preface, "Iste libellus attinet Johannem Knabensperg, *alias* Igler, das dich ain Igel küss"; and in other parts of the volume "Johannes Knabensperg *alias* Igler cappellanus illorum schonstett Das dich ain Igel küss" and "Igler cappellanus illorum schonstett, Das dich ain Igel küss."²

The exact date of these three oldest plates will probably never be fixed. Warnecke (p. 40) dates the Brandenburg plate "about 1480," and the Von Zell plate "about 1479." Seyler, in his "Exlibris-Taschenbuch," assigns both to "the last quarter of the fifteenth century." Warnecke places the Igler plate "before 1450," while Seyler speaks of "its age having been hitherto exaggerated," an opinion which is certainly justified. Schreiber, perhaps the best authority on this question, dates

¹ Reproduced in Warnecke, p. 9.

² In an undated volume entitled "Vocabularium incipiens teutonicū ante latinum." Reproduced in Warnecke, see pp. 10, 11 and plate i., and English "Exlibris Journal," Nov. 1893. Two copies of this old plate, which has no pretensions to beauty, or artistic qualities, were sold to England in 1896, and two others are in the Royal Print Room at Munich.

it from 1470-80.¹ We shall hardly be wrong if we give the date of all three plates as about 1470. The difference in date between them cannot in any case be more than a few years.

Warnecke and Seyler both mention as an exlibris a plate designed by B. S. (Barthel Schön ?) of Ulm (not by Bartholomäus Zeitblom), about 1466, displaying the armorial bearings of B. *von Rohrbach* (died 1482) and E. *von Holzhausen* (died 1501); but beautiful as it is, both in design and execution, this plate was certainly never intended as a book-plate, and no old example has ever been found in a book.

Not many printed exlibris of the fifteenth century exist. The use of a book-plate at that time had not become common, but was still confined to a few book collectors.

Besides the three plates already described, the following are the only mechanically reproduced exlibris known, prior to the year 1500. They are all woodcuts, and may be assigned to the years 1480-1500.

d. Design for a book-plate, or, as such a design is sometimes called, a *Universal Exlibris*: blank shield and inscription "Das puch und der schilt ist," place being left for the name to be added. On a copy at Munich, printed in the volume by the publisher (Nuremberg, 1489), is written the name of Anna Geuder (probably *née* Kleiber, Nuremberg), while on a similar example at

"Manuel de l'amateur de la gravure sur bois et métal au 15. siècle," Berlin, 1890.

Leipzig is the name and arms of Michel Lorber (see reproduction, part ii. 12).

- e. Another *Universal Exlibris*: a woman holding a blank shield, both facing the (heraldic) left; from a volume published at Ingolstadt (1497) in the Buchhändlerhaus at Leipzig;¹ on a similar example at Munich a certain Magister Albertus Gloss, of Leonberg (1504), has inscribed his name and arms.
- f. An *anonymous armorial plate*, probably from the south-west of Germany, a fleur-de-lis on the shield, and as crest the demi-figure of a man with a battle-axe, the whole surrounded with floral ornament, *circa* 1495-1500.² This plate is here reproduced (p. 99).
- g. Thomas *Wolphius* (Wolf), Pontificii Juris Doctor; coloured woodcut, coat of arms and inscription, *circa* 1485-90.
- h. An *anonymous armorial plate*, a bull's head caboshed, from which springs a sickle; the shield is painted red and supported by two yellow lions; above on a scroll the initials "M.G.B.H." Of this plate, which is, perhaps, according to Schreiber, of Alsatian origin (?), four examples, used as exlibris, are known. It is reproduced on p. 100.
- i. Rupprecht *Muntzinger*, South German, perhaps by M. Wohlgemuth, Dürer's master.³ This plate has been assigned to the years 1505-10, but the style of the design seems to show

¹ Reproduced in E. L. Z. x. 8.

² *Ibid.* x. 4.

³ *Ibid.* v. 79.



ANONYMOUS BOOK-PLATE (*circa* 1495-1500).

that it belongs to the end of the fifteenth century.

k. M. *Reichart*, coloured woodcut, armorial, with inscription above.¹

l. Radigunda, *née Eggenberger* of Füssen, widow



ANONYMOUS BOOK-PLATE.

of Domicellus Georg *Gossenbrot* of Hohenfriberg (who died in 1502). Date, *circa* 1500, possibly earlier.² This plate is also in a volume presented to the Monastery of Buxheim, and has

¹ Reproduced in the "Exlibris-Sammlung des Leipziger Buchhändler-Börsen-Vereins," 1897, Plate I. b.

² Reproduced in E. L. Z., vol. ii., No. 2 ; see also x. 1.

a written inscription similar to those on the Brandenburg and Von Zell plates.

Another characteristic exlibris which may be



BOOK-PLATE OF HEYBERGER (*circa* 1500).

dated "about 1500" is that of the Austrian family of *Heyberger*, a coloured woodcut, with canting arms (*Hey* = hecke, French, haie, old English, hay, a hedge, and *Berg*, a hill) with wild man and woman as supporters. Here reproduced.

Another so-called exlibris must here be noticed, as it has been mentioned by one authority after another, *viz.*, "Johannes Plebanus ad S. Mauritium in Augusta," *i.e.*, *Johannes Pastor of St. Maurice at Augsburg*, with the date 1407. Were this really an exlibris, it would be the earliest known, but as a matter of fact it is not a book-plate at all, but only a seal or stamp, which the owner may have impressed once or twice as a mark of possession on some page of a book. Such an impression exists in a folio MS. volume in the Munich Library, "Tractatus Artis Moriendi" (*circa* 1475). That this pointed oval stamp was merely the pastor's seal is shown by the letter S (= Sigillum) before the legend and by its resemblance to hundreds of other seals of clerical personages. It is to be classed among "Portrait seals," as it represents the pastor kneeling before St. Maurice, the patron saint of his church. It has not hitherto been generally known that the matrix of this seal has been preserved and is in the Munich Library. It is a finely cut and well preserved wood-block.

Although the year 1407 is on the seal itself, there is much difference of opinion as to its real date. Schreiber assigns it to 1507, and other authorities place it from 1470-1480. According to Schreiber the pastor was a member of the family of Schellenberger, and a writer in "Exlibris Ana" (1895) states that the figure of St. Maurice represented the arms of the family. Of this, however, there is no proof, and every expert knows that the figure of St. Maurice occurs on

many other seals of the fifteenth century as the patron saint of the church at Augsburg. It appears, also (Murr, *Journal*, ii., p. 107), that there was no pastor of St. Maurice of the name of "Johann" in 1407, while in 1507 there was a pastor so named; and further, we have the fact above mentioned, that the seal is found in a volume written about 1475.

(B.) EARLIEST DATED EXLIBRIS.

The earliest German plates of all are undated (*circa* 1470), and the following are the earliest *dated* examples of various countries:

Germany: 1516, Hieronymus Ebner.

France: 1529, Jean Bertaud de Latour-Blanche (hitherto the earliest plate has been supposed to be 1574, C. Ailleboust d'Autun).

England: 1574, Nicholas Bacon.

Sweden: 1595, Thure Bielke.

Holland: 1597, Anna van der Aa.

Italy: 1622, Anonymous, Cibo?

America: 1679, John Williams.

Russia and Denmark follow in the eighteenth century.

(C.) EXLIBRIS BY ALBRECHT DÜRER.

Returning to the history of German book-plates, after 1500 we come to the period of *the Renaissance*,—the revival of ancient, chiefly Roman art. The Renaissance or old German style is characterized by rich arrangement of decorative ornament, bellying curves, and fine scroll work. Here



BOOK-PLATE OF WILLIBALD PIRCKHEIMER.

By Dürer (*before 1503*).

we meet at once the name of the greatest of all exlibris designers—ALBRECHT DÜRER. The number of his authentic plates is less than was formerly



BOOK-PLATE OF MICHAEL BEHAIM VON SCHWARZBACH.
By Dürer (*circa* 1509).

believed, but the following can be ascribed to his hand with certainty :

- a. Willibald *Pirckheimer* (Nuremberg), Councillor of the Emperor Charles V., woodcut, executed, according to Ralf von Retberg,¹ "before 1503" (Von Retberg, 50; Bartsch, Appendix, 52; Heller, 2139). This plate has the well-known motto, "Sibi et amicis," and the arms of Willibald Pirckheimer, and his wife, Crescentia, *née* Rieter, with Pirckheimer's helmet and crest. There are two varieties, with and without the inscription above, in Hebrew, Greek, and Latin, which was printed in afterwards. This plate has been frequently reproduced (*e.g.*, in Lempertz, Warnecke, Warren, etc.), but as, perhaps, the most interesting of all German exlibris, it may be again given here (see p. 104).
- b. Armorial plate, also used as an exlibris, of Michael *Behaim von Schwarzbach*, senator at Nuremberg, woodcut, "about 1509" (von Retberg); armorial bearings with empty scroll below (Bartsch, 159; Heller, 1937). Here reproduced (p. 105).
- c. Armorial plate and exlibris of Johann *Stab* (Stabius), Historiographer to the Emperor, mathematician, Poet-laureate, and friend of Dürer; with laurel wreath but without inscription (Retberg, 243; Bartsch, 166; Heller, 1945), "about 1521." There are two more plates belonging to Stab which, however, neither Thausing ("Dürer," vol. ii., p. 124) nor Doepler ("Ex-

¹ "Dürer's Kupferstiche und Holzschnitte," Munich, 1871.



BOOK-PLATE OF LAZARUS SPENGLER.

By Dürer (1515).

libris-Zeitschrift," vol. v., p. 34) consider to be the work of Dürer.

- d. Lazarus *Spengler*, Recorder of Nuremberg, savant and poet, one of Dürer's most intimate friends, woodcut, 1515 (Retberg, A. 59; Bartsch, App. 58; Heller, 2149). Armorial bearings resting on a skull, with motto below (see p. 107). An original pen drawing by Dürer (1515) for this exlibris, with the figures of a satyr or a nymph added, is in the Albertina Collection, Vienna; it is in violet ink, the arms being painted in black, red, and gold.
- e. Hieronymus *Ebner* von Eschenbach, judge in Nuremberg, and an eminent supporter of the Reformation movement, woodcut, dated 1516 (Retberg, A. 53; Bartsch, App. 45; Heller, 1940). Arms of Ebner and Führer. Retberg says that it is "perhaps after a sketch by Dürer, but scarcely by his own hand." Thausing, on the other hand (vol. ii., p. 125) says: "There is no doubt that Dürer drew the design on the wood with his own hand for his friend."
- f. Johann *Tscherte*, architect and bridge-builder to the Emperor, Vienna, woodcut, "about 1521" (Retberg, 244; Bartsch, 170; Heller, 1948); arms with satyr and two dogs; a punning coat, the Bohemian word Tschert (Czert) meaning "devil" or "satyr."

Thausing gives the following *Designs for Exlibris* by Dürer (vol. ii., p. 124):

- g. Coloured pen drawing; winged cauldron on goose's feet, and above, a raging lion, rising

out of a crown, scroll and inscription, "Fortes fortuna juvat, 1513." In the Berlin Museum.

- h.* Coloured pen drawing: Wheel of fortune, with four men; above, the Goddess of Fortune with crown and sceptre; vines in the corner; about 1515. A later inscription on the back says that "Albrecht Dürer painted this in Melchior Pfinzing's book." In the Berlin Museum.
- i.* Pen drawing: Wild man as shield-supporter, surrounded by ears of corn and vine-branches. In the Louvre, Paris.

Dr. F. Lippmann mentions also ("Zeichnungen von Albrecht Dürer in Nachbildungen," Berlin, 1883, p. 17, No. 82):

- k.* Pen drawing: design for an exlibris of Willibald Pirckheimer, Genius with outspread wings, holding in the left hand a shield which rests on the ground: on the shield is a tree—Pirckheimer's arms—and above the monogram.

Warnecke in his "Exlibris des 15. und 16. Jahrhunderts," mentions also several plates, which are undoubtedly by Dürer, but were in all probability never used as exlibris.¹

(*D.*) EXLIBRIS FROM DÜRER'S STUDIO OR SCHOOL.

- a.* The large exlibris of Hector *Pömer*, Provost

¹ There is also a drawing in the British Museum—circular, with allegorical female figures—signed by Dürer, which seems to be a preliminary sketch for the Pirckheimer plate by the monogrammist "J. B.," reproduced on p. 133. It is given in Cust's "Dürer's Paintings and Drawings," 1897, p. 99.



BOOK-PLATE OF HECTOR PÖMER.
 School of Dürer (1525).

of the Church of St. Lawrence at Nuremberg, woodcut, 1525 (Retberg, A. 21; Bartsch, 163; Heller, 2140): signed, "R. A. 1525," which stands for "Resch (or Roesch the wood cutter), Anno 1525."¹ It displays the figure of St. Lawrence, with his gridiron and the palm of martyrdom, and in front of him the shield, bearing the gridiron, quartered with the arms of Pömer. The helmet with its rich mantling is surmounted by the crest of Pömer—a demi-nun. At the sides are pillars connected by an arch. In the four corners are shields bearing the ancestral arms of Pömer, Rummel, Schmidmaier, and Ferkmeister. Warnecke in his "Heraldische Kunstblätter" (vol. i., p. 5, No. 39) writes: "the design is in all probability by Dürer himself." It is here reproduced (p. 110).

- b. The second exlibris of Hector *Pömer*, woodcut, *circa* 1521 (Retberg, A. 55; Bartsch, App., 53; Heller, 2141). The armorial bearings within an arch, with the four family coats of arms as above; below, a blank label, with two angels' heads at the sides: attributed by Retberg (p. 124, A. 55) to H. S. Beham.²
- c. The small exlibris of Hector *Pömer*, woodcut, *circa* 1521. The armorial bearings surrounded with fruit garlands, and the four coats of arms as before, and blank label below. Attributed by Grenser ("Adler," 1872, No. 9, p. 135) to H. S. Beham. Here reproduced (p. 112).
- d. Stephan *Rosinus*, Canon of Passau, woodcut,

¹ See "Adler," Vienna, 1872, No. 8, p. 122.

² See E. L. Z. vi. 78-79.



BOOK-PLATE OF HECTOR PÖMER.
School of Dürer (*circa* 1521).



BOOK-PLATE OF SEBASTIAN VON ROTENHAN.
School of Durer (1518).

circa 1530: coat of arms between pillars, at the back an altar with the figure of Christ.¹

- e. Albrecht V. *Scheurl* and his wife Anna, *née* Zingl (Nuremberg), *circa* 1523, woodcut: wreath and quatrefoil surrounding the arms, and below a cupid holding tablet with inscription: four small coats of arms in the corners. The wood-block was evidently inherited by Christof *Scheurl* III. *von Defersdorf*, and his wife Sabine, *née* Geuder zum Heroldsberg (Nuremberg), who erased three of the small family coats of arms, *circa* 1560 (Bartsch, 164, "after Dürer").
- f. Sebastian *von Rotenhan* (Würzburg), Doctor Juris, Lord Steward of the Household to the Court of Würzburg, copperplate, 1518; his portrait, as a knight, with shield and lance, kneeling in a hall; in front of him is his helmet. Attributed by Heller ("Kunstblatt," 1847, p. 47) to Dürer, but by Nagler ("Monogrammisten," vol. i., p. 207) to the school of Dürer. The Royal Print Room at Munich describes the plate as the work of Hans Springinklee. It is here reproduced (p. 113).

We have no space to describe other book-plates of Dürer's school, but their names may be given:

- g. Johann *Dernschwam* de Hradiczin, sizes ii., iii., and iv., already illustrated (pp. 74, 75, 76). The smallest size is by Hans Springinklee or P. Flötner, 15 . .
- h. *Behaim von Schwarzbach* (Nuremberg), 15 . . Attributed by Retberg (A. 58) to H. S. Beham.

¹ Reproduced in E. L. Z. iv. 4.

- i-n.* Five exlibris of Christof *Scheurl von Defersdorf* (Nuremberg), *circa* 1540. The design was certainly not intended originally for a book-plate, but was converted into one afterwards by the addition of the mottoes and the inscription "Liber Christ. Scheurli," etc.
- o.* Anonymous plate of *Kress von Kressenstein* (Nuremberg). Retberg, A. 19; Bartsch, 161; Heller, 1941; Warren, p. 131, after 1530; etc.

(*E.*) EXLIBRIS OF NUREMBERG LITTLE MASTERS
OF DÜRER'S SCHOOL.

The brilliant example of Dürer and his pupils, and the magnificent specimens they produced, acted as a stimulus to the designing of exlibris, especially in Nuremberg, where the rich and art-loving patrician families were lavish in commissions for such works. After Dürer's death the copperplate took the place of the wood-block more and more, but the influence of the master's designs was long felt, and in consequence we find, in the domain of book-plates, a large number of works of art, which were held in high esteem even at that time, and are now of very great value from an artistic as well as from a pecuniary point of view. The exlibris of the little masters of Nuremberg during the period of the early German Renaissance (1520-60), and in the height of the Renaissance (1560-1600), are so numerous, that it would be impossible to mention them all here; we shall, therefore, describe only the most important.

By *Barthel Beham*: Hieronymus Baumgartner, the famous senator and jurist, friend of Luther and Melanchthon (Nuremberg), *circa* 1530, with and without inscription: the scarce variety with inscription is here given; Melchior Pfinzing,



BOOK-PLATE OF HIERONYMUS BAUMGARTNER.

By Barthel Beham (*circa* 1530).

provost of the Church of St. Alban, Mainz, *circa* 1530: armorial with inscription.

By *Hans Sebald Beham*: Dr. Hector Pömer, *circa* 1521 (see above, p. 111); Behaim von Schwarzbach, 15 . ., wild man with two shields

(see above, p. 114); Sebald Beham (Nuremberg and Frankfurt), 1544, his own; his coat of arms displays a chevron between the three shields of the Artists' Guild. Here reproduced.

By *Virgil Solis*: Gundlach (Nuremberg), 1555; Pomona with arms of Gundlach and Fürleger,



BOOK-PLATE OF HANS SEBALD BEHAM.

By himself (1544).

in landscape; a very beautiful plate; Andreas Imhof (Nuremberg), 1555, arms and landscape; Erasmus Rauchschnabel (Nuremberg), 1562, coat of arms, supported by wild man and woman; Straub (Nuremberg), coat of arms surrounded by wreath, *circa* 1560; Wolfgang,

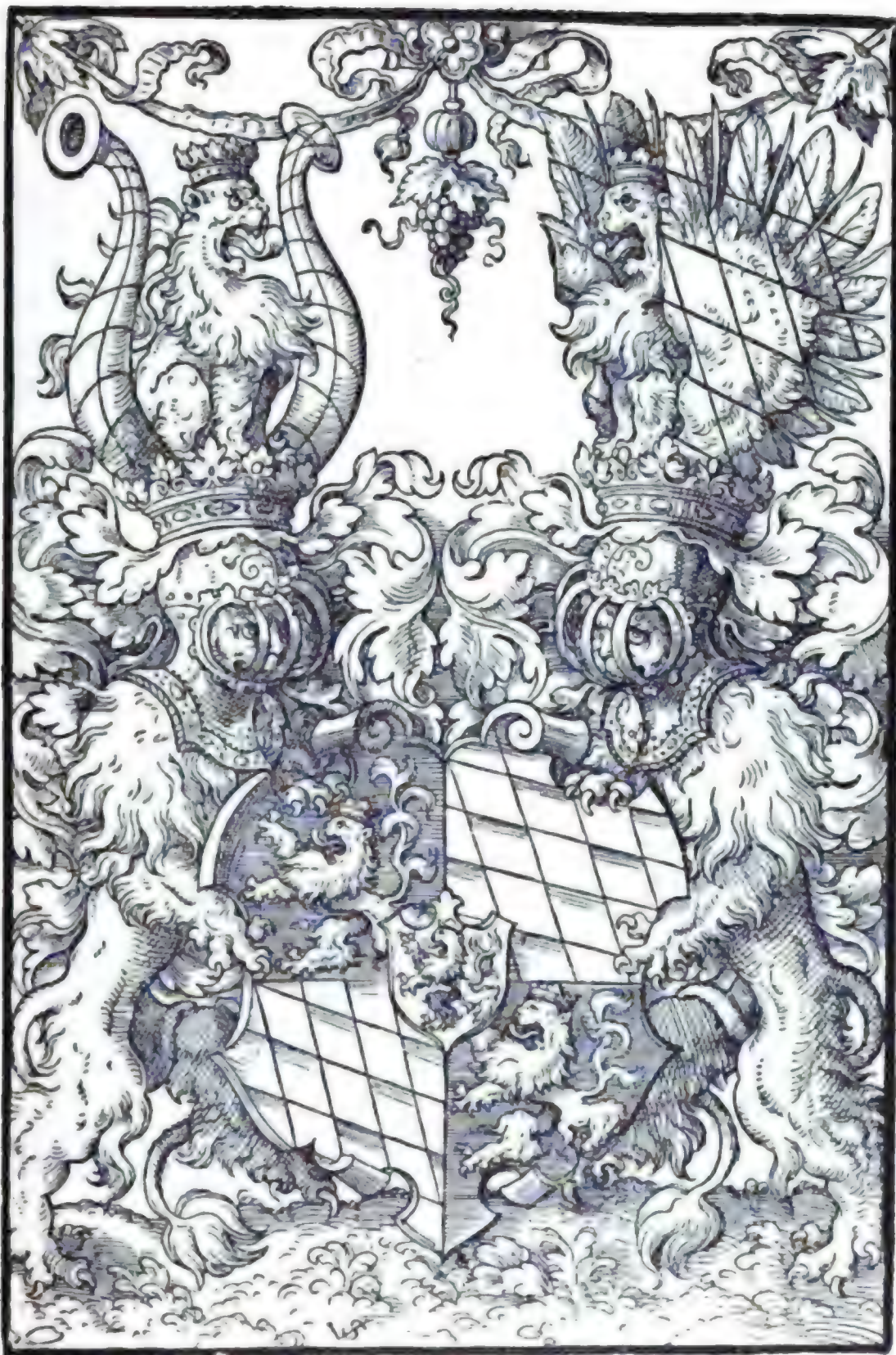
Count Palatine of Veldenz, Duke of Bavaria, *circa* 1559. Here reproduced (p. 119).

By *Matthias Zündt*: Four armorial exlibris of the Pfinzing family (Nuremberg), one of which was reproduced above (p. 57); Hermann von Guttenburg, 1530, coat of arms and four figures in the corners; Hübner, *circa* 1550, arms and caryatides; Melchior Peundtner (Nuremberg), 1568; arms between pillars; Wimpheling (Spire), 1568, arms with four angels in the corners; Hans Imhof (Nuremberg), 1571, arms of himself and his wife in landscape; Demler (Ulm), *circa* 1570, arms with decorative frame; an anonymous coat of arms in oval frame, flowers in the corners;¹ Fabritz and his wife, *née* Ehen, *circa* 1570, arms with landscape below in frame, with blank labels, attributed by Hirth ("Formenschatz," 1883) to Virgil Solis.

By *Jost Amman*: The book-plates of this artist display almost invariably the full armorial bearings in the centre, surrounded by a rich Renaissance frame, in which are caryatides and allegorical figures; corner figures are specially characteristic, generally angels, as well as groups of musical instruments and weapons: Furer von Heimendorf (Nuremberg), *circa* 1570; E. Behem von Behemstein, 1570; Melchior Schedel (Nuremberg), *circa* 1570;² Johann Aegolf von Knöringen, Bishop of Augsburg,

¹ Von Heinemann, "Wolfenbüttler Exlibris-Sammlung," plate 35.

² Reproduced in the "Zeitschrift für Bücherfreunde," vol. i., p. 474.



BOOK-PLATE OF WOLFGANG, COUNT PALATINE OF VELDENZ AND
DUKE OF BAVARIA.

By Virgil Solis (*circa* 1559).



BOOK-PLATE OF VEIT AUGUST HOLZSCHUHER.

By Jost Amman (1580).

circa 1570; Kress von Kressenstein, *circa* 1570;
Haller von Hallerstein (Nuremberg), *circa* 1580;
Veit August Holzschuher (Nuremberg), 1580,



BOOK-PLATE OF JOHANN JAKOB MÄRTZ.

By Jost Amman (*circa* 1590).

here reproduced; Joh. Fischart, called Mentzer, *circa* 1580, whose initials J. F. G. M. stand for "Johann Fischart genant Mentzer," and also

R

for his motto, "Jove sovente gignitur Minerva"; Christ. Andreas Gugel von Brand (Nuremberg), *circa* 1583 (reproduced p. 54); Johann Georg Schwingshärlein (Nuremberg), 1589;¹ Johann Jakob Märtz, Doctor of Theology (Ingolstadt), *circa* 1590, here reproduced (p. 121); Julius Geuder zum Heroldsberg (Nuremberg), *circa* 1590; Hans Rieter von Kornburg (Nuremberg), 1591; Baumgartner (Nuremberg), 15...; Martin Pfinzling von Henfenfeld (Nuremberg), 15...; Scheurl (Nuremberg), 15...; Von Welser (Nuremberg), 15...; Salomon Schweigger, of Sultz, 15...

By *Konrad Saldörfer* (probably a pupil of Virgil Solis); two exlibris of Sigmund Held von Hagelsheim (Nuremberg), *circa* 1570. Arms with supporters and arms in frame, with six allegorical figures. Both plates have the ladies' shields of Römer and Ebner.

By *Georg Hüpschmann*: Schortz (Nuremberg), *circa* 1590. Arms with five allegorical figures and two angels.

(F.) OTHER EXLIBRIS OF THE SIXTEENTH CENTURY BY KNOWN ARTISTS.

By *Jörg Breu* (Augsburg), under the influence of Hans Burgkmair; exlibris of Hugo von Hohenlandenberg, Bishop of Constance, woodcut, black and white, and coloured, 1504; Virgin and Child, with S. Conrad and S. Pelagius, Adam and Eve above.²

¹ Reproduced in E. L. Z. iii. 52.

² *Ibid.* v. 96.

By *Hans Baldung Grün* (Strassburg); Lempertz and Warnecke give two coloured exlibris of Dr. John Maier, called Eck, Professor at Ingolstadt, and opponent of Luther, woodcuts, *circa* 1518 and 1522, as doubtful works of this artist; while the Royal Print Room at Munich assigns that of 1518, here reproduced (p. 124), with more probability to *Hans Springinklee*, the pupil of Dürer.¹ For Eck's two later exlibris see chap. ix., C.

By *Hans Springinklee* (Nuremberg). Besides the small plate of Johann Dernschwam de Hradiczin (see p. 75), and that of Eck, just mentioned, the Royal Print Room at Munich ascribes the following to this artist; C. G. Tengler, *circa* 1516, here reproduced (p. 125): punning arms, the hammers bearing an allusion to the so-called "dengeln"—the forging and sharpening of the scythes; Magister Georg Tannstetter, astronomer, and court physician (Vienna), before 1516, here reproduced (p. 126).

There is no doubt that these two plates and that of Eck, illustrated on p. 124, are by the same artist, as may be seen by the style of the drawing and the similarity of arrangement. Thus each has the arms with name and label below, and an allusion to the owner's profession—the figure of God the Father for Eck the theologian, a globe for Tengler (perhaps a geographer), and the firmament and stars for Tannstetter the astronomer—and in each of the three plates a similar monogram in the same position. (J. M. E. T. = Johannes Maioris

¹ See chap. iii., *H.*, and chap. ix. *C.*



BOOK-PLATE OF DR. JOHN ECK.
By Hans Springinklee? (*circa* 1518).



BOOK-PLATE OF C. G. TENGLER.
By Hans Springinklee? (*circa* 1516).



BOOK-PLATE OF MAGISTER GEORG TANNSTETTER.
By Hans Springinklee? (before 1516).

Eckius Theologus ; C. G. T. = C. G. Tengler ; M. G. T. = Magister Georg Tannstetter.) It may be noticed, further, that these plates bear a strong resemblance to that of Hieronymus Ebner von Eschenbach by (or after) Dürer (see above chap. vi., C. e). Springinklee lived in the same house with Dürer, and as Thausing remarks ("Dürer," vol. ii., p. 132), "no one followed so faithfully in the master's footsteps. He uses Dürer's motives, both in decoration and in his figures, without scruple."

By *Lucas Cranach the Elder* (Wittenberg and Weimar); Prädikatur Oehringen (Württemberg), woodcut, 1509, identified as the work of Cranach by his usual shield with the swords of the Elector of Saxony ; it represents St. Paul with book and sword. Municipal Library of Oehringen, formerly Orngau, woodcut, *circa* 1536-43, identified as above ; it represents St. Peter with keys and book. The original wood-block was cut in 1509, without the inscription, and is printed in Cranach's "Wittenberger Heiligthumsbuch," 1509 ; it was afterwards disposed of and used many years later as an exlibris. It was well suited to Oehringen, as the arms of the town were St. Peter with keys and books ; reproduced here (p. 128). Dr. Dietrich Block (Wittenberg) woodcut, *circa* 1520, punning arms with the two patron saints of the medical profession, SS. Cosmas and Damian (ascribed to Cranach).¹ Christof Scheurl I. von Defersdorf and his wife

¹ See E. L. Z. vol. ii., No. 3, pp. 10-15.

Stadt Orngau.



BOOK-PLATE OF THE MUNICIPAL LIBRARY OF ORNGAU
(OEHRINGEN).

By Lucas Cranach (*circa* 1536-43).

128



Et patris, & patrui, famam, virtutibus, æquat.
 Qui patris & patrui, nobile nomen habet.
 Adserit, inuictō diuinum pectore verbum,
 Et Musas omni dexteritate iurat.
 Hinc etiā ad promptos studiorum contulit vsus,
 Inspicis hoc præsens quod modo Lector opus.

BOOK-PLATE OF THE UNIVERSITY LIBRARY, WITTENBERG.

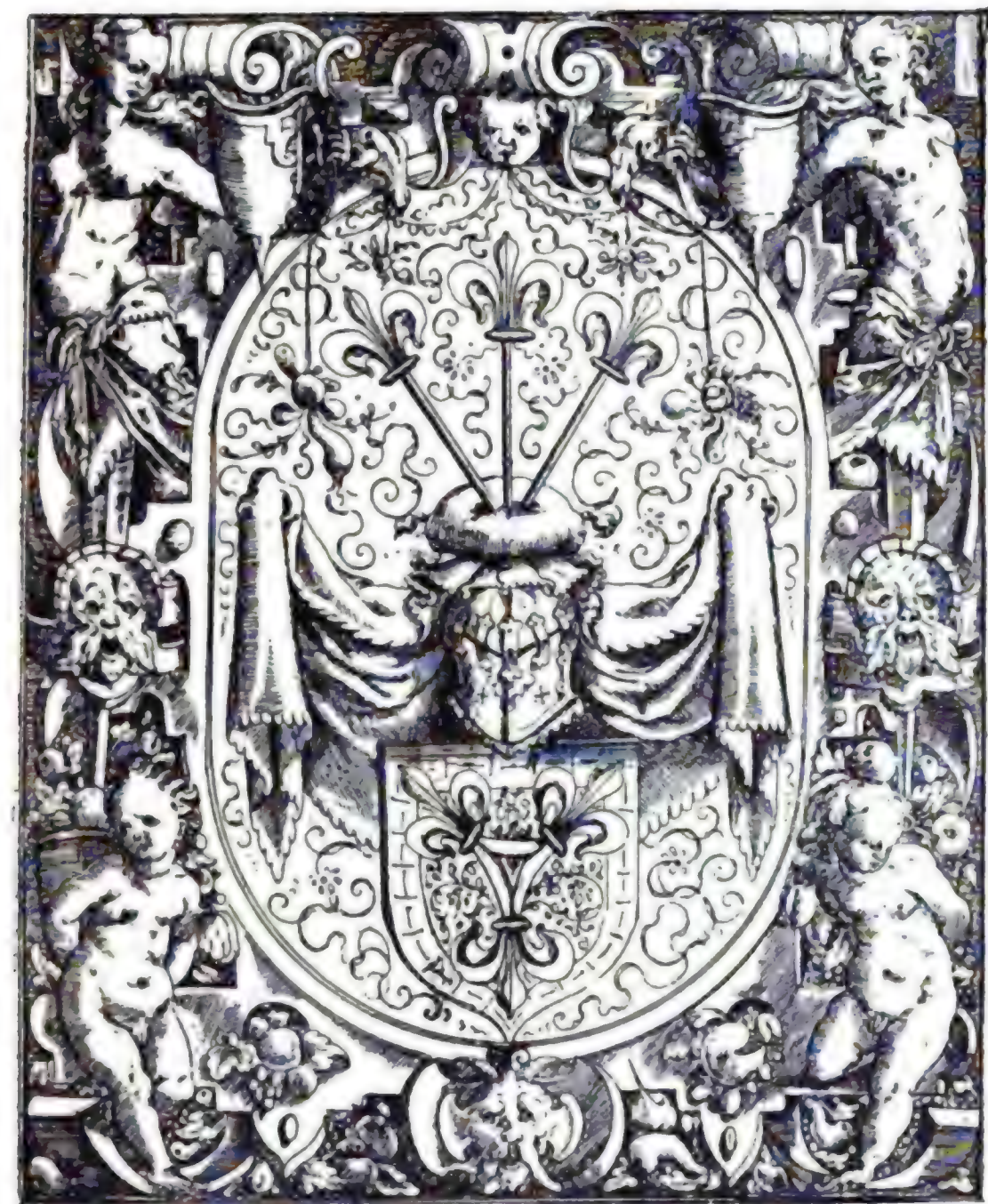
By Lucas Cranach (*circa* 1536).

Helena, *née* Tucher (Nuremberg) ; female figure holding in her right and left hand the arms of the pair, inscription above, woodcut, *circa* 1515, not signed, but certainly by Cranach ; University Library, Wittenberg (after 1548 in Jena), with portrait of the Elector of Saxony, John Frederick the Magnanimous (1503-1554) ; four sizes, woodcuts, *circa* 1536, the two largest with fourteen shields, the other with six shields, all four with Latin verses ; the second size is here reproduced (p. 129). There seems to be no doubt that these plates are the work of Cranach. Ulrich, Duke of Mecklenburg (1527-1603), woodcut, *circa* 1552 ; originally appeared at the end of the Mecklenburg "Kirchen-Ordnungen" of 1552 and 1557, and was not used as a book-plate till 1559, the dates 1559, 1573, and 1579 being afterwards added. The duke also used as a book-plate a copy of the original, made about 1590, without the inscription.¹

By *Hans Holbein* (born at Augsburg ; Basle and London). Two exlibris are attributed to Holbein by Warnecke, D. G. Hauer² and D. L. Marstaller, woodcuts, *circa* 1540 : both plates are alike in arrangement, a cupid holding a shield, with florid architectural surroundings ; there are slight varieties in the drawing and different charges on the shield.

¹ See C. Teske, "Das mecklenburgische Wappen von L. Cranach, etc.," Berlin, 1894.

² Reproduced in Warnecke, "Rare Book-plates of the XVth and XVIth Centuries" (plate 65) ; and in Seyler, "Exlibris" (1895), p. 63.



BOOK-PLATE OF HANS (OR FRITZ) STROMER.
By Christof Stimmer (*circa* 1575).

By *Hans Schäufelin* (Nördlingen and Nuremberg). Christof Bruno, licentiate and teacher of the Art of Poetry (Munich), woodcut, 1542; ascribed to Schäufelin; according to Hirth's "Formenschatz" (1885), the border is by Hans Burgkmair: arms, with verse inscription in decorative border.

By *Hans Burgkmair* (Augsburg). The following have been attributed to this artist: Martin, Count von Oettingen, woodcut, 1526; arms and inscription with border (? if used as an exlibris). Johann Saganta, woodcut, *circa* 1540; arms and inscription; Melchior (?), woodcut, 15 . . , arms between columns. An anonymous coat of arms displaying the head of one of the Winds, in a niche, woodcut, 15 . . . Benedictine Monastery of Benediktbeuern, woodcut, 15 . . ; arms of the foundation with two-line inscription above, attributed to Burgkmair by Hirth ("Formenschatz," 1883, No. 87), but probably not his (see reproduction in chap. ix., B. a).

By *Christof Stimmer* (Schaffhausen). Hans IV. Stromer, judge, or Fritz Stromer, councillor (Nuremberg), copperplate, *circa* 1575; arms in heavy border, here reproduced (p. 131).

By the *Master of the Monogram, J. B.*: Willibald Pirckheimer (Nuremberg, see also p. 106), copperplate, 1529; the plate is mentioned in Hans Imhof's "Theatrum virtutis et honoris oder Tugendbüchlein Pirckheymers" (1606), as having been used by Pirckheimer as an emblematical device to place at the beginning and end of his books; in the centre is an anvil with



BOOK-PLATE OF WILLIBALD PIRCKHEIMER.

By J. B. (1529).

Pirckheimer's arms, a birch-tree (*Birke*) upon it; reclining below is the figure of Tolerantia, while on the right Invidia holds a heart on the anvil, which Tribulatio on the left is striking with a hammer: at the back stands Spes, pointing to heaven, from which are falling drops of refreshment. Pirckheimer used the plate for one year only, as he died in 1530. It is here reproduced (p. 133).¹

By the *Master of the Monogram, T. H. V. B.* (Constance?): Count Trapp (Austria), 1569, here reproduced (p. 135); Jakob Eliner, Suffragan of Constance, *circa* 1570;² Dr. Bartholomäus Mätzler, Canon of Constance, *circa* 1570:³ all these are copperplates, arms with architectural surroundings.

By the *Master of the Monogram, C.B.*: Von Roggenbach, copperplate, 1543; armorial.

By *Heinrich Vogtherr* (Augsburg): his own exlibris, woodcut, *circa* 1537; armorial, here reproduced (p. 136).

By *Martin Rota*, of Sebenico, a Dalmatian artist, who lived after 1586, in Venice: Wolf Christof von Enzestorf, celebrated Austrian musician, 1575; armorial with graceful border, here reproduced (p. 137).

By *David Kandel*, painter, of Strassburg: Exlibris

¹ See E. L. Z. vol. v., pp. 43, 44, and Von Heinemann, IX. A sketch of the same design, by Dürer, is in the British Museum.

² E. L. Z. ix. 70.

³ Reproduced in Warnecke, "Exlibris of the XVth and XVIth Centuries," plate 86.



BOOK-PLATE OF COUNT TRAPP.
By T. H. V. B. (1569).

of Georg Kandel, Nuremberg, 15 . . ; arms with colours and arch.

By *Anton Wierix* (Antwerp, etc.) : Exlibris Nikolsburg, copperplate, *circa* 1585.



BOOK-PLATE OF HEINRICH VOGTHERR.

By himself (*circa* 1537).

We have no space to mention other exlibris by the little masters of the sixteenth century, and may refer those who wish to study the subject further to the various volumes to which frequent



BOOK-PLATE OF WOLF CHRISTOF VON ENZESTORF.

By Martin Rota (1575).

allusion has been made, where many more examples will be found reproduced.¹

(G.) SIXTEENTH CENTURY EXLIBRIS BY UNKNOWN ARTISTS.

The great majority of the sixteenth-century exlibris, given in Warnecke and other volumes, cannot be even mentioned here, and we must confine ourselves to naming the more important plates, which are either especially characteristic or little known; many of these will be found in the "Exlibris-Zeitschrift," to which references are given.

Hugo von Hohenlandenberg, Bishop of Constance; coloured woodcut, not the same as that already described on p. 122, though of similar design, *circa* 1504 (E. L. Z. v. 98).

Johann Cuspinian (German "Spiessheimer"), Doctor of Medicine, humanist, poet and historian (Vienna), woodcut: portrait with verses, *circa* 1520 (E. L. Z. iv. 112).

Christof Hos (Spires and Worms), three woodcuts, 1520 and 1528, and two hand-coloured armorial plates, with canting arms (E. L. Z. iv. 9, and vi. 44, 104).

Dr. Gregor Angrer, Canon of Brixen and Vienna, four woodcuts, 1521, with flowing mantling (one by "H. R.," E. L. Z. ii., No. 4, p. 5: here reproduced, p. 139).

Dr. August Marius, suffragan Bishop of Würzburg, two woodcuts, 1521 and 1522.

Dr. Paul von Oberstain, Provost, Archdeacon, and Chancellor of the University of Vienna, one coloured and one black and white woodcut, 1516 and 1528.

¹ It may be noted that in Warnecke's "Exlibris of the XVth and XVIth Centuries" several plates are given by August Hirschvogel, Hans Sebald Lautensack and Hans Schäufelin, as to which there is no proof, nor even any probability, that they were ever used as exlibris.

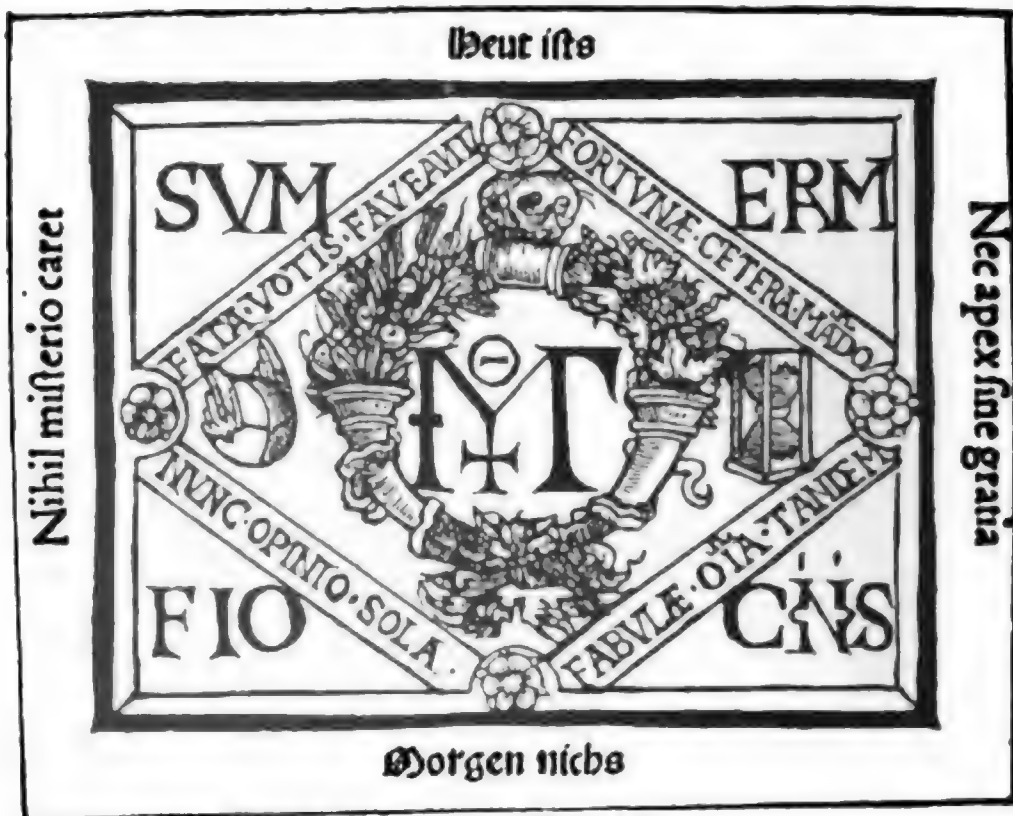


BOOK-PLATE OF DR. GREGOR ANGRER.

By H. R. (1521).

AD LECTOREM.

Si queris dominum presentis nosce libelli?
 Gremperii nomen hoc monogramma docet
 Hunc quicumq; uides: aut perlegis ulla: caueto
 Ne macules: furtum sit procul atq; tibi.
 Non alia quom me abstuleris multabere penas:
 Conscia sublatis mens tibi semper erit.

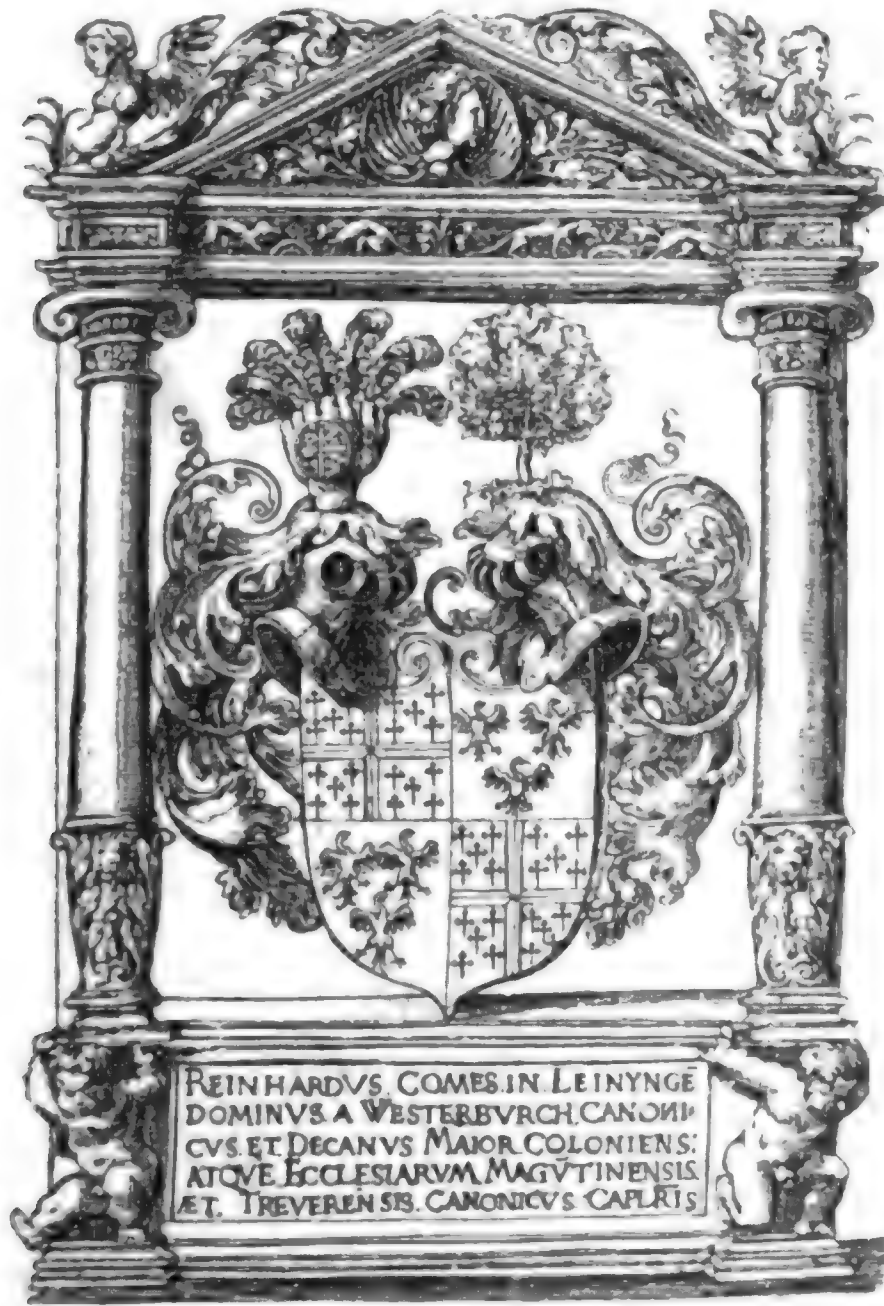


Joannis Grempers bin ich.
 Wilstu was lesen? brich nit mich.
 Auch thue mich haimlich nit verhalten.
 Das got der Ewig dein muess walten.

*Ex Bartholomei Amabij^{quidam} libro, non iniusto
 precio in bibliotheca Protosuggana à Magnif.
 D. Isha Lucio Fuggero fundata inferbatur
 anno MDLVIII*

BOOK-PLATE OF JOHANN GREMPER (circa 1525).

Monastery of St. Stephen (Würzburg), three woodcuts, 1522, 1548, 1558 (E. L. Z. x. 32-38).



BOOK-PLATE OF REINHARD, COUNT ZU LEININGEN-WESTERBURG
(*circa* 1530).

Johann Grempfer (Bavaria), woodcut, *circa* 1525, interesting on account of the two verse inscriptions ; the letters in the four corners read : "Sum, eram, fio cinis" (E. L. Z. ii., No. 4, p. 8 ; see reproduction opposite).

Dr. Jakob Spiegel (Schlettstadt), councillor to the Emperors Charles V. and Ferdinand I.; coloured woodcut, *circa* 1530.
 Helfrich (Nuremberg), woodcut, armorial, *circa* 1530.
 Augsburg, Stadtbibliothek (Municipal Library), six coloured woodcuts, 1530-44 (E. L. Z. v., 42).
 Magister Johann Alexander Brassicanus (German "Koel"),



BOOK-PLATE OF DR. MATTHIAS BIECHNER (*circa* 1542).

poet (Tübingen and Vienna), woodcut, *circa* 1530 (E. L. Z. vii. 82).
 Heinrich Kurz, Suffragan of Passau, woodcut, 1530.
 Reinhard, Count zu Leiningen-Westerburg, Canon of Cologne, Mainz, and Trier, and Dean of Cologne, copperplate, fine work of the Lower Rhine, *circa* 1530, here reproduced (p. 141).



BOOK-PLATE OF WOLFGANG SEIDL (1543).

- Sebastian Theuritz, called Keller von Löwenberg, woodcut, 1530.
- Kaspar von Schöneich (Schonei), coloured woodcut, 1535 (E. L. Z. x. 64, 65).
- W. Hering (Bavaria), coloured woodcut, 1536 (E. L. Z. iv. 78, 125).
- Dr. Georg Hobsinger (Regensburg), two woodcuts, one with canting arms, and one with portrait (see part ii. 10), 1536 and 1539 (E. L. Z. ii., No. 4, p. 7, and iii. 34).
- Sebastian Linck, Doctor of Theology and poet (Ingolstadt and Freising), woodcut, *circa* 1540 (E. L. Z. iv. 113).
- Von Gottesheim (Alsace), woodcut, *circa* 1540 (E. L. Z. iv. 84).
- Johann Faber, Bishop of Vienna, two woodcuts, 1540, and two typographical memorial labels (one of which is reproduced in Warnecke, p. 6).
- Dr. Johann Peter Merenda (Vienna), two woodcuts, one of them coloured, 1540 and 1548.
- Dr. Matthias Biechner, brother of the Abbot of Zwiefalten (Württemberg), woodcut, *circa* 1542, here reproduced (p. 142).
- Jan Z. Lipeho (Bohemia), woodcut, 1541, signed "E. K."
- Dr. Vitus Tuchsenauser, pastor (Straubing), coloured woodcut, 1542 (E. L. Z. iii. 75).
- Johann Ecker, Provost (Schäftlarn), coloured woodcut, punning arms, harrow (= Egge) on shield, 1545.
- Wolfgang Seidl (Sedelius), Benedictine scholar (Munich, Salzburg and Tegernsee), woodcut, 1543, here reproduced (p. 143). The two compasses form the initial W; S = Seidl.
- Johann Baldinger, Canon (Freising), woodcut, 1547 (E. L. Z. viii. 72).
- Johann Marbach, Doctor of Theology (Strassburg, formerly of Lindau), woodcut, probably by Anton Wönsam of Worms, *circa* 1550; symbolical representation of David and Goliath, David standing for Marbach as a successful champion of the faith (E. L. Z. viii. 32).
- Konrad Wolfhardt called Lycosthenes, of Ruffach, Dean of St. Leonhardt (Alsace), armorial, woodcut, *circa* 1550.
- Isaac Jeger, canting arms, woodcut, 1553 (see opposite).
- Dr. Wiguleus Hundt von Lauterpach, jurist, Chancellor,

and President of the Council (Munich), coloured woodcut, 1556 (E. L. Z. ii., No. 3, p. 18).

Benedictine Abbey of Tegernsee, woodcut, *circa* 1556; the initials stand for "Walthasar Abt zu Tegernsee" (Walthasar, Abbot of Tegernsee); reproduced below (chap. ix.).

Jakob Christof von Uttenheim (Ramstein, Alsace), 1559, woodcut, armorial with wild man and wolf (E. L. Z. ii. 1, p. 9).

Dr. Sixtus Kapsser, court physician (Munich), 1560, portrait and arms, two woodcuts (the name has hitherto been wrongly given as S. Kercher), reproduced above (pp. 52, 53).



BOOK-PLATE OF ISAAC JEGER (1553).

Dr. David Byrgl, a Bavarian jurist, three coloured woodcuts, *circa* 1560 (E. L. Z. ii., No. 4, p. 6, and viii., p. 105).

Dr. W. Lazius, Professor and Historiographer-in-ordinary (Vienna), two copperplates, 1559, and *circa* 1560.

Martin von Schaumburg, Prince Bishop of Eichstätt, coloured armorial woodcut, *circa* 1560.

Weisenau, Premonstratensian Abbey in Allgäu, copperplate, *circa* 1568; reproduced below (chap. ix.).

Dr. Martin Eisengrein, Vice Chancellor of Ingolstadt, fourteen woodcuts, 1564-70.

Magister Anton Heckhel (Ingolstadt), coloured woodcut, 1569.



BOOK-PLATE OF HELMHARDT JÖRGER FREIHERR ZU TOLLER
 UND KÖPPACH (1571).

REVERENDVS ET NO-
 bilis Dominus VVolfgangus
 Andreas Rem a Ketz, Cathe-
 dralis Ecclesiæ August: Sum:
 Præpositus, librum hunc vnà
 cum mille & tribus alijs, vari-
 jsq; instrumentis Mathema-
 ticis, Bibliothecæ Monasterij
 S. Crucis Augustæ, ad perpe-
 tuum Cōuentualium vsum,
 Anno Christi M. D. LXXX
 VIII. Testamento legauit.



GIFT-PLATE OF WOLFGANG ANDREAS REM VON KETZ (1588).



BOOK-PLATE OF SEBASTIAN MILLNER VON ZWAI RADEN (1579).



BOOK-PLATE OF DR. KARL AGRICOLA (1588).

Karl Apian (Amberg), woodcut, *circa* 1570 (E. L. Z. v. 112).



BOOK-PLATE OF JOHANN HEKTOR ZUM JUNGEN (*circa* 1590).

Lüneburg, Councillors' Library, woodcut, 1570-80, perhaps by Albert von Soest ("Zeitschrift für Bücherfreunde," ii. 5, 6).

Helmhardt Jörger Freiherr zu Toller und Köppach, Imperial Councillor, etc. (Vienna), copperplate, 1571, here reproduced (p. 146); in the corners are represented Love, Faith, Temperance, and Hope.

Urban Sagstetter, Bishop of Gurk in Carinthia, coloured woodcut, 1572 (E. L. Z. v. 68, 123).

Johann Rumel, Dean of Nördlingen, woodcut, 1573 (E. L. Z. vii. 45).

Sebastian Millner von Zwairaden, canting arms, 1560-79, seven exlibris, one of them a coloured woodcut, here reproduced (p. 148).



BOOK-PLATE OF SEITZ (15 . .).

Michael Heumair, jurist (Munich), three copperplates, *circa* 1580.

Hieronymus Hyrsen, Vicar of Oepfingen, woodcut, before 1581 (E. L. Z. vi. 8).

Balthasar Dorner, Pastor of Munderkingen, two woodcuts, 1581 and 1583 (E. L. Z. vi. 8).

Monastery of Baumburg, four copperplates, 1580-7.

Benedictine Abbey of Thierhaupten, two woodcuts, 1587, 1596; the initials B. G. A., in the shield of the earlier plate, stand for "Benedikt Gangenrieder Abt."

Dr. Karl Agricola, jurist, Hamburg, three exlibris, one of which is a coloured woodcut, signed "J. B.," and here reproduced (p. 149); in the corners are the four seasons, 1588.

Benedictine Abbey of Andechs, two armorial woodcuts, *circa* 1588 and 1590.



Sum ex libris GEORGI Helwich Mo-
guntini Vicarij MAIORIS Mogunt. com-
paratus.

BOOK-PLATE OF GEORG HELWICH (15..).

- Wolfgang Andreas Rem von Ketz, Provost of Augsburg, two woodcuts, 1588; one, a gift-plate, is here reproduced (p. 147).
- Johann Hektor zum Jungen (Frankfurt), copperplate, *circa* 1590; here reproduced (p. 150).
- Johann Schwägerl, Pastor of Alburg, two armorial woodcuts, 1592.
- Benedictine Abbey of Ochsenhausen, armorial woodcut, *circa* 1593 (E. L. Z. vi. 110).
- Christof Freiherr von Wolckenstein-Rodnegg (Austria), three armorial woodcuts, 1594, 1595, 1597.
- Johann Max zum Jungen (Frankfurt), four copperplates, *circa* 1599.
- Magister Konrad Witzmann (Bavaria), two coloured woodcuts, with two coats of arms, 15..
- Seitz, a Patrician family of Augsburg, copperplate, 15..; here reproduced (p. 151).
- Thomas Knoll, jurist (Austria), two armorial woodcuts, 15..
- Halbmeister, coloured armorial woodcut, 15..
- Leonhard Hoermann (Augsburg), coloured copperplate, 15..
- Georg Helwich, Vicar of Mainz, woodcut, 15..; though the coat of arms, evidently inserted afterwards by another hand, is not beautiful, the border is worthy of remark; here reproduced (p. 152).

Further examples of plates of the sixteenth century, as well as of later date, will be found in the various exlibris books to which reference has already been made.





CHAPTER VII

THE SEVENTEENTH CENTURY

THE exlibris of the seventeenth century far exceed those of the earlier period in point of number, though not in beauty of design nor in artistic composition and execution. The *Baroque Style*, which is characteristic of the century, is distinguished by an excessive heaviness of drawing, with grotesquely curled scrolls, festoons, and garlands, and an elaborate medley of curves. Thus, although the influence of Dürer and his school may still be recognized, and many magnificent exlibris were executed between 1600 and 1700, yet the total number of plates which take high rank from an artistic point of view is considerably less than in the previous century. The cause for this is to be ascribed partly to the destructive influence of the Thirty Years' War, and partly to the cumbrous nature of what has been termed the "Periwig Style."

The woodcut gave way more and more to the

copperplate, which gradually reached a high pitch of development. Many plates were still produced at Nuremberg, but Augsburg also became an important centre of artistic effort while northern Germany was yet of little account.

In the seventeenth century the armorial bearings remain, as before, the chief ornament of the bookplate, sometimes alone (with or without inscription), sometimes accompanied by ancestral shields, sometimes in heavy frames. Oval cartouches with inscriptions are also common.

On sixteenth-century plates we generally find the achievement surrounded with an architectural border, or flanked by caryatides, with symbolical figures in the corners. In the seventeenth century, on the other hand, the armorial bearings are very often surmounted by round or oval *wreaths* of laurel or other sprays, a wide-spread fashion, which can be traced, in part at least, to Johann Sibmacher's "Wappenbüchlein" of 1596,¹ where such wreaths are of frequent occurrence.

The number of engravers whose names have come down to us, is very large, those who lived in the early part of the century being still under the influence of Dürer and the old Nuremberg school.

(A.) THE KNOWN EXLIBRIS ARTISTS OF THE
SEVENTEENTH CENTURY.

Of these the following are the chief. Many of

¹ "Johan Sibmacher fecit, Friedrich Dürer excud."

SALVS & MEDELA MEA
CHRVS.



*Ex Bibliotheca Jo: Christoph: Oelhafen,
 Jo: F. Fixi N. Junium D. & Reip.
 Oelha, upole patrici, Confiliary. 1614.*

BOOK-PLATE OF VON OELHAFEN. By Heinrich Ulrich (1614).



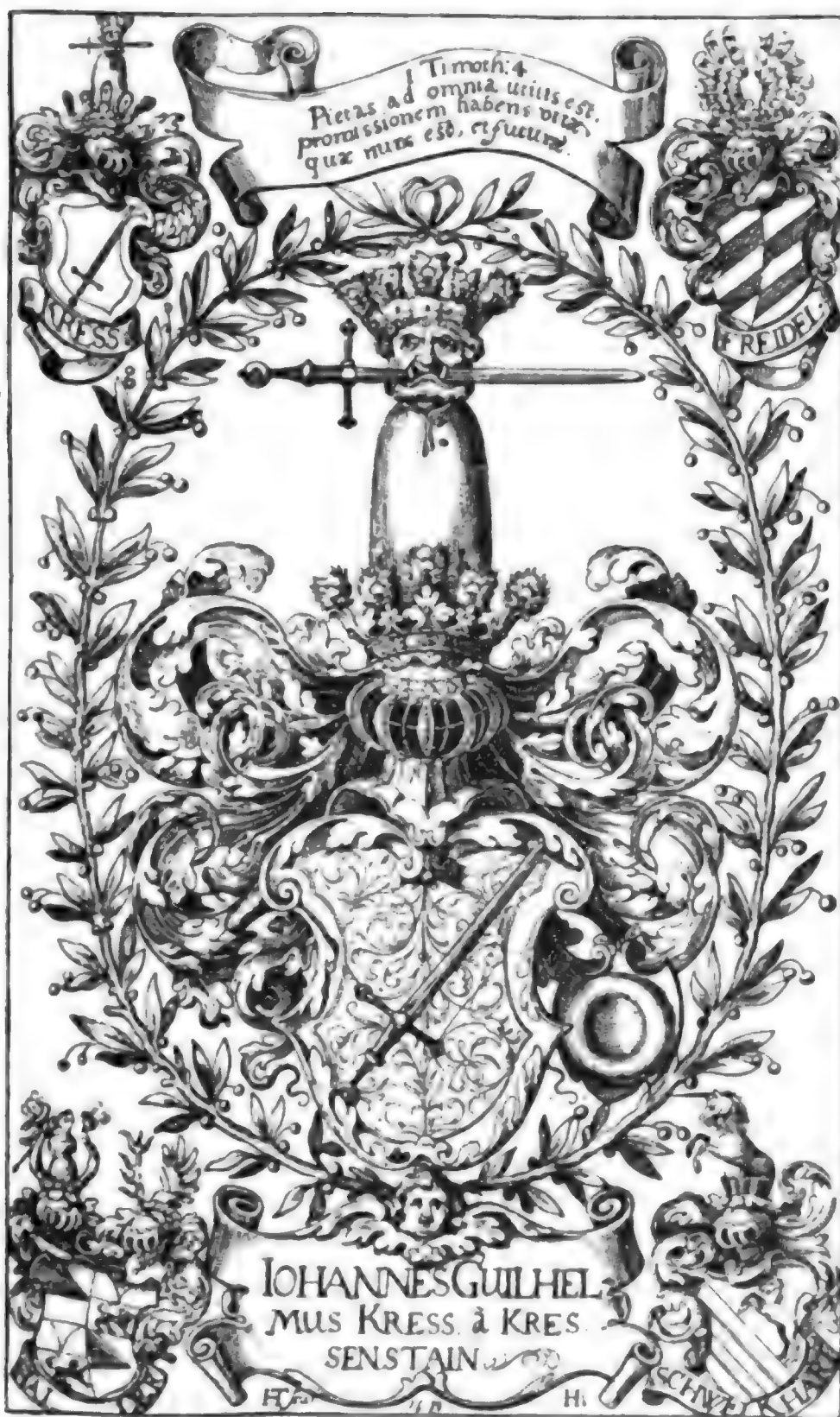
*Cernis aratorem pulvino mouere Teurum
 Jure. Quia lura debetur honora labori.
 Georg. Remius P.A.I.C. fecit.*

BOOK-PLATE OF GEORG REHM.
 By Heinrich Ulrich (circa 1600).

them were already working at the close of the sixteenth century :

- a. *Heinrich Ulrich* (Nuremberg) : Several exlibris of the family of Von Oelhafen (Nuremberg), the largest of which is here given (p. 156) ; it is dated, in manuscript, 1614, but may have been executed at the end of the sixteenth century, or about 1600 ; woodcut, also used by Wolf Hieronymus Oelhafen. The boldly-drawn arms are, in part, canting, the lion holding an oil-pot (Oelhafen). Others by the same artist are : Baumgärtner (Nuremberg), 159.-1600 ; Fürer von Heimendorf (Nuremberg), 159.-1600 ; Gabriel Schlüsselberger (Nuremberg), 1594 ; Klemens Resen, 16... ; Von Imhof (Nuremberg), 16... ; Georg Rehm (Augsburg), *circa* 1600, here reproduced (p. 157) for the sake of its finely engraved wreath of flowers.
- b. *Hans Troschel* (Nuremberg) : Berenhard, 16... ; Johann Wilhelm Kress von Kressenstein (Nuremberg), 1619, designed by H. Hauer, engraved by Troschel ; here reproduced (p. 159) : a pretty plate, finely engraved.
- c. *Hans Hauer* (Nuremberg) : Besides the exlibris of J. W. Kress, mentioned above, that of Georg Seyfried Coler the younger, 1643, is probably the work of Hans Hauer ; while the exlibris of Georg Seyfried Coler the elder, *circa* 1617 (an imitation of the Geuder exlibris by Jost Amman) may be ascribed either to Hauer or Troschel.¹

¹ Impressions of these two exlibris, printed from the original copperplates, are given in E. L. Z. iii. 77-79.



BOOK-PLATE OF JOHANN WILHELM KRESS VON KRESSENSTEIN.
Designed by Hans Hauer, engraved by Hans Troschel (1619).

d. *Hans Sibmacher* (Nuremberg), a close follower of Jost Amman, was the author of the "Wappen-



BOOK-PLATE OF VEIT AUGUST HOLZSCHUHER.
By Hans Sibmacher (*circa* 1600).

buch" of 1604 and 1609: Exlibris of Dilherr von Thumenberg (Nuremberg), *circa* 1592;¹ Andreas

¹ Reproduced in E. L. Z. ii., No. 4, p. 10.



BOOK-PLATE OF THE ELECTORAL LIBRARY OF THE DUKES
OF BAVARIA AT MUNICH.

By Raphael Sadeler.

- Beham the elder (Nuremberg), 1595; Paul Heugel, 159.; Flechtner (Windsheim), 159.; Von Hülss, 16..; Baumgärtner-Oertel (Nuremberg), 16..; Pfaudt (Nuremberg), 16..; Veit August Holzschuher (Nuremberg), *circa* 1600, here reproduced (p. 160).
- e. *Johann Sadeler, junior* (Munich): Johann Georg Herwarth (Munich and Forstenried), 1630; Ferdinand von Hagenau (St. Peter's, Munich), 1646.
- f. *Raphael Sadeler* (Munich): Electoral Library of the Dukes of Bavaria at Munich, *circa* 1623, three sizes, with varieties of engraving; the largest is here reproduced (p. 161); Bibliotheca Palatina, the Library of the Elector Palatine (Heidelberg and Rome), 1623. (See part ii. 4.)
- g. *Egidius Sadeler* (Munich): Arnold von Reyger, 1604, here reproduced (p. 163); the letters Z.G.M.Z. stand for "Zu Gott meine Zuflucht," the German translation of the Latin motto at the top, "Ad deum refugium"; three book-plates of Peter Vok, Prince Ursini, Count von Rosenberg, 1609.¹
- h. *Crispin van den Passe*, the elder (Cologne, also London and Paris): Dr. Johann Stiger, 1602²; Johann von Liskirchen (Cologne), *circa* 1602, here reproduced (p. 164).
- i. *Anton Eisenhoit* (Warburg): Theodor von Fürstenberg, Bishop of Paderborn, 1603.³

¹ See Warren, pp. 199-200. Reproduced in Warnecke, "Die Deutschen Bücherzeichen," plate xvi.

² Reproduced in E. L. Z. iii. 81-82.

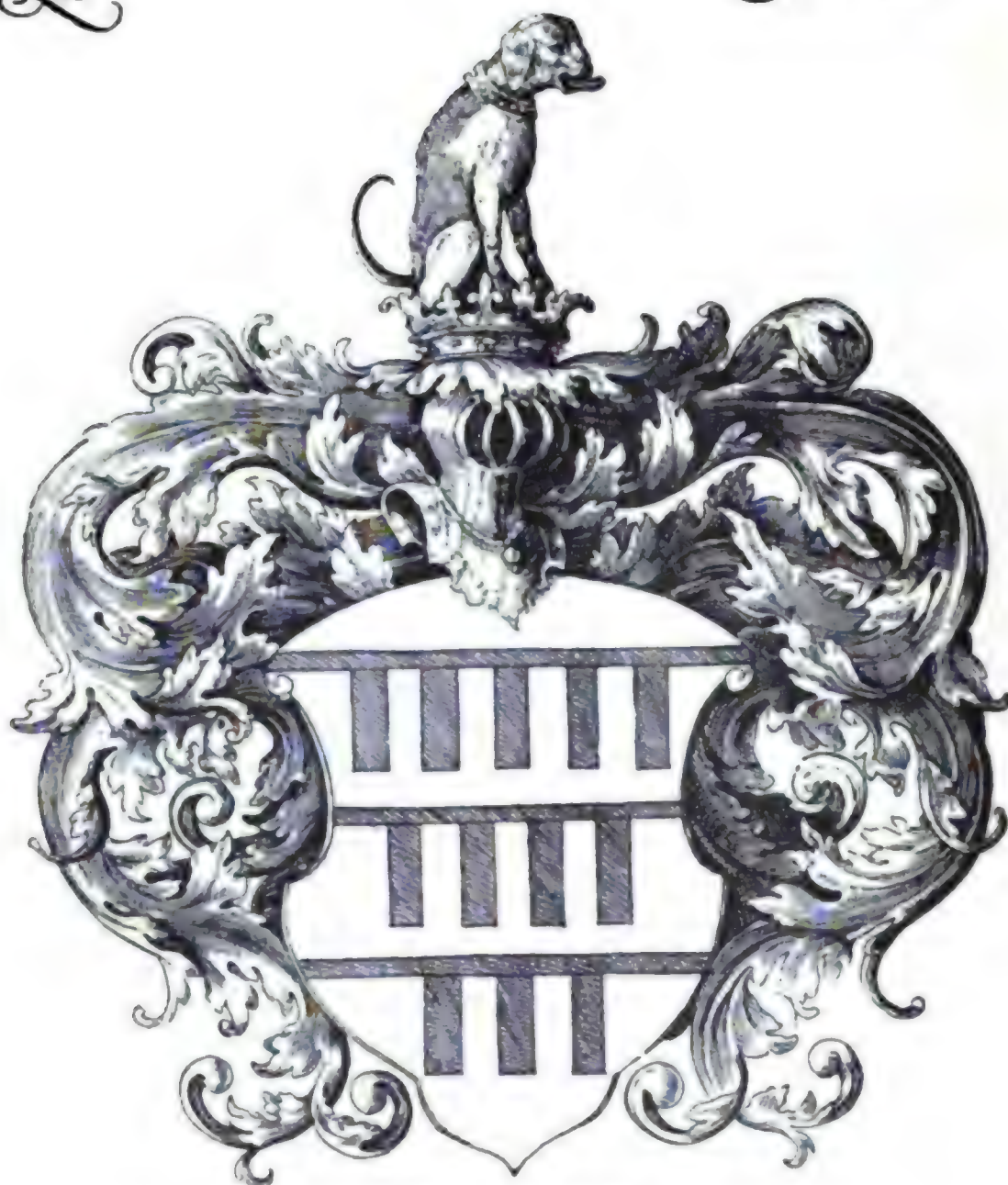
³ *Ibid.*, ii., No. 1, p. 11.



BOOK-PLATE OF ARNOLD VON REYGER.
By Egidius Sadeler (1604).

Lis

Ecclesiae



AB SIT

A Beatissimo Sic Illi Tranquillitas * ∞
Dñs Ioannes à Liskirchen Constantini F. inclytæ A-
grippinensis Reipubl. Consul dignissimus: bonarum artium
pátronus fidelis, et antiquitatum admirator insignis.

BOOK-PLATE OF JOHANN VON LISKIRCHEN.

By Crispin van den Passe (circa 1602).



BOOK-PLATE OF JOHANN GEORG VON WERDENSTEIN.

By Dominik Custos (*circa* 1600).

- k. *Johann Pfann*, the younger (Nuremberg): Library of the Clergy-house of St. Lawrence. Nuremberg, a library of 11,200 volumes, founded by the cutler, Johann Vennitzer; the plate has the founder's portrait, with commemorative verses, the arms of the Cutlers, and allegorical figures of Fides and Caritas, 1618¹; Behaim von Schwarzbach (Nuremberg), 1635.
- l. *Dominik Custos* (Augsburg): Johann Georg von Werdenstein, Prebendary of Augsburg and Eichstätt, three plates, one of 1592, and the others about 1600; one of the latter is here reproduced (p. 165); two exlibris of the five owned by Zacharias Geizkofler von Gailenbach, Count Palatine, Imperial Councillor, 1603.²
- m. *Raphael Custos* (Augsburg): Wilhelm and Clara Kress von Kressenstein (Nuremberg). 1645, with thirty-one ancestral coats of arms; reproduced opposite (unsigned, attributed to Raphael Custos by Warnecke); an anonymous armorial plate, lion with column, signed, 1650.
- n. *Jakob Custos* (Augsburg): Hoser (Augsburg), *circa* 1650; Ph. H. Rether, Doctor Juris, 1664, both signed. The following plates are unsigned, but are probably the work of this engraver: Joachim von Donnersperg, 1606; Dr. Georg Sigismund Miller, 16..; Ch. Gobel, of Hofgiebing, 1640; Balthasar Ranpeck, councillor (Munich), 1642; Georg Amon, private secretary (Munich), 1643; Johann Schmidt, *circa* 1643; Albert Lerch, chaplain (Munich), 1650; Franz

¹ Reproduced in E. L. Z. i., No. 1, p. 9.

² *Ibid.* iii. 84.

Maralt, Doctor Juris, 1650; Fr. Melchior Saur, jurist, 1650, and others.



BOOK-PLATE OF WILHELM AND CLARA KRESS VON
KRESSENSTEIN.

By Raphael Custos (1645).

- o. *Lukas Kilian* (Augsburg), pupil of Dominik Custos, his stepfather; Freiherr von Burckhaus, 1664; Arsenius, Provost of Chiemsee, 1637.

arms of the monastery and abbot, noteworthy on account of the skeleton, here printed from the original copperplate.

- p. Wolfgang Kilian* (Augsburg), pupil of Dominik Custos : three plates of Johann Georg Seefried, Doctor of Medicine, Nuremberg, 16 . . (reproduced above, pp. 29 and 30); Fugger (Augsburg), 16 . . ; Sebastian Myller, Bishop of Adramytti, Suffragan and Canon of Augsburg, 1635¹; Johann Adam Spizhofer, 1649; Rupert, Provost of Chiemsee, 1654, with St. Rupert, and the shields of the monastery and of Salzburg (reproduced in chap. ix.); the same design was afterwards re-engraved in 1688 and 1691 by :
- q. Johann Ulrich Franck* (Augsburg), for two other provosts of Chiemsee, Sebastian and Jakob.
- r. Alexander Mair* (Augsburg): Monastery of the Holy Cross at Augsburg, Provost Johann, 1606; Johann Wildenroder (Munich), 1610; Georg Rösch, Bishop of Philadelphia and Suffragan of Eichstätt, 1615; Johann Heinrich Hybsmann von Bieberach, 16 . .
- s. Andreas Khol* (Nuremberg), one of the best artists of his time: Pfinzing-Gründlach (Nuremberg), *circa* 1650; arms with Mutius Scaevola above and the fine motto, "Patriæ et Amicis," here reproduced (p. 169).
- t. Joachim von Sandrart*, member of the "Order of the Palm Tree" ("Palmen-Orden"), painter, engraver, and writer on art, pupil of Egidius

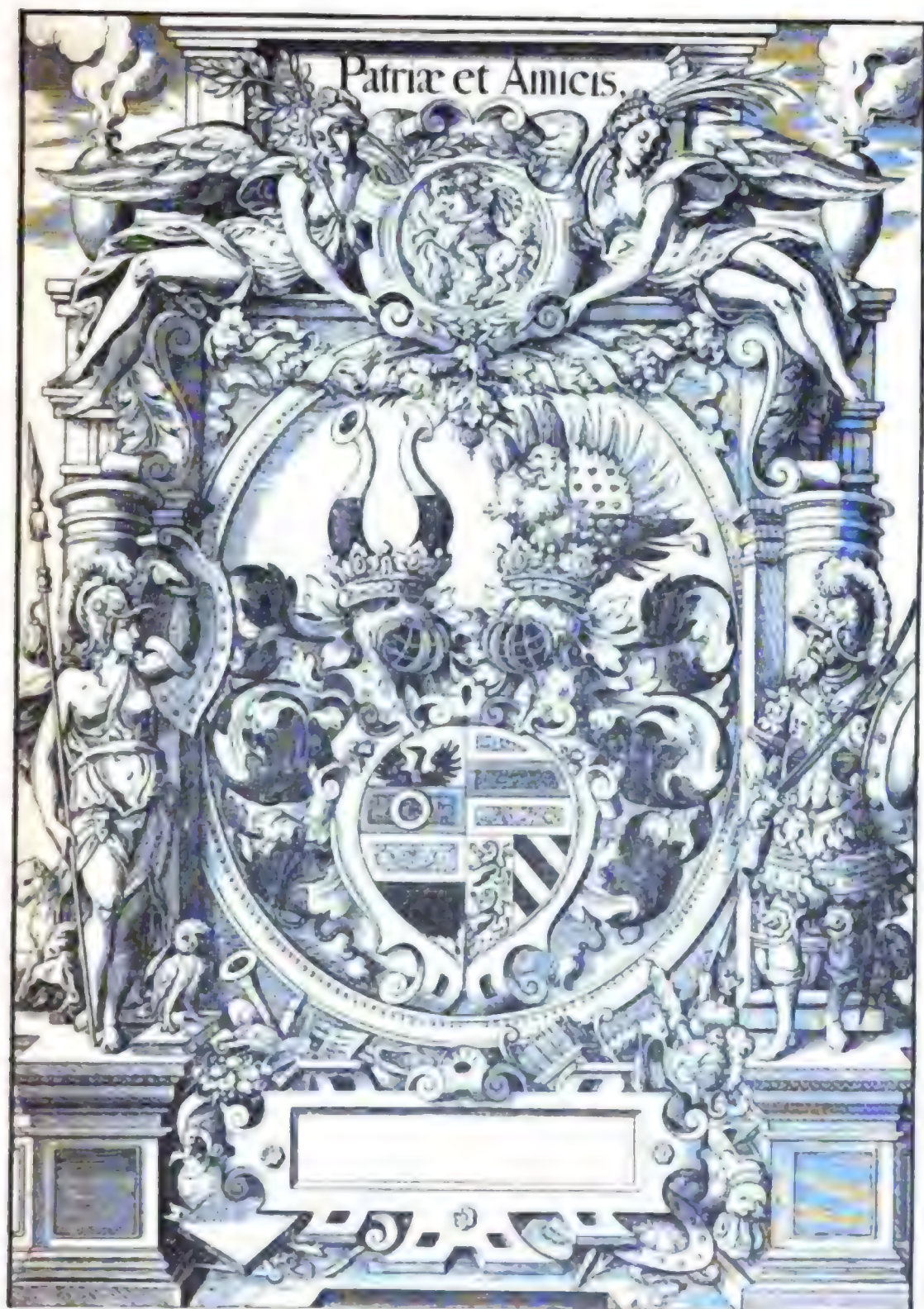
¹ Reproduced in Warren, p. 192.

BOOK-PLATE OF THE MONASTERY OF CHIEMSEE.
(circa 1637).

[To face p. 101.]



Omnes morimur et quasi aqua dila-
bimur in ferram. 2^{da} Reg. cap. 14.



BOOK-PLATE OF PFINZING-GRÜNDLACH.

By Andreas Khol (*circa* 1650).

Sadeler (Nuremberg): two exlibris for himself, *circa* 1680¹; Floridan, *i.e.*, Sigmund von Birken,



BOOK-PLATE OF SIGMUND VON BIRKEN.
By Joachim von Sandrart (*circa* 1670).

poet (Nuremberg), about 1670, here reproduced:

¹ One of these is reproduced in the Journal of the French Exlibris Society, "Archives," vol. i., 1894, No. 9, p. 139, the other in Burger's "Leipziger Exlibris-Sammlung, 1897, No. 46.

“Floridan” was the name he adopted as a member of the “Floral Society of the Pegnitz”



BOOK-PLATE OF COLONEL GEORG CHRISTOF VOLCKAMER.

By D. Krüger (1674).

at Nuremberg (“Pegnesischer Blumen-Orden”),
and the flower opposite it—Amaranth or “Flor-

amor"—was his distinctive symbol in the society; above is the passion flower, and below the pan-pipes, the emblem and device respectively of this ancient society, which celebrated its 250th year of existence a few years ago.¹

- u. *Johann Stridbeck* (Augsburg): Magister Johann B. Renz, pastor (Augsburg), portrait exlibris, 1697.²
- v. *Christof. J. Stenglin* (Munich): Patricius Mandl von Deutenhofen, Provost of Baumburg, 1658; Quiron IV. Milon, Abbot of Tegernsee, 1700, with the patron saints, St. Quirinus and St. Benedict (reproduced in chap. ix.).
- w. *Martin Hailler* (Frankfurt-on-Main): Vacha (Hesse), Church Library, 1672.
- x. *D. Krüger*: Colonel Georg Christof Volckamer (Nuremberg), 1674, here reproduced (p. 171).
- y. *Moritz Lang* (Vienna): Georg Szelepcheny, Archbishop of Gran, Primate of Hungary, portrait exlibris, *circa* 1670.
- z. *Johann Chr. Schmischeck* (Prague): Honoratus, Abbot of Seon, 1634: with patron saints (reproduced in chap. ix.).

(B.) LESS KNOWN AND LESS IMPORTANT ENGRAVERS OF THE SEVENTEETH CENTURY.

Besides the names already given, the following engravers also executed book-plates:

¹ A full account of "Floridan" and of the "Blumen-Orden," as well as of the book-plate in question, with an impression from the original copperplate, is given in E. L. Z. v. 69-75.

² Reproduced in E. L. Z. ii., No. 3, p. 19.

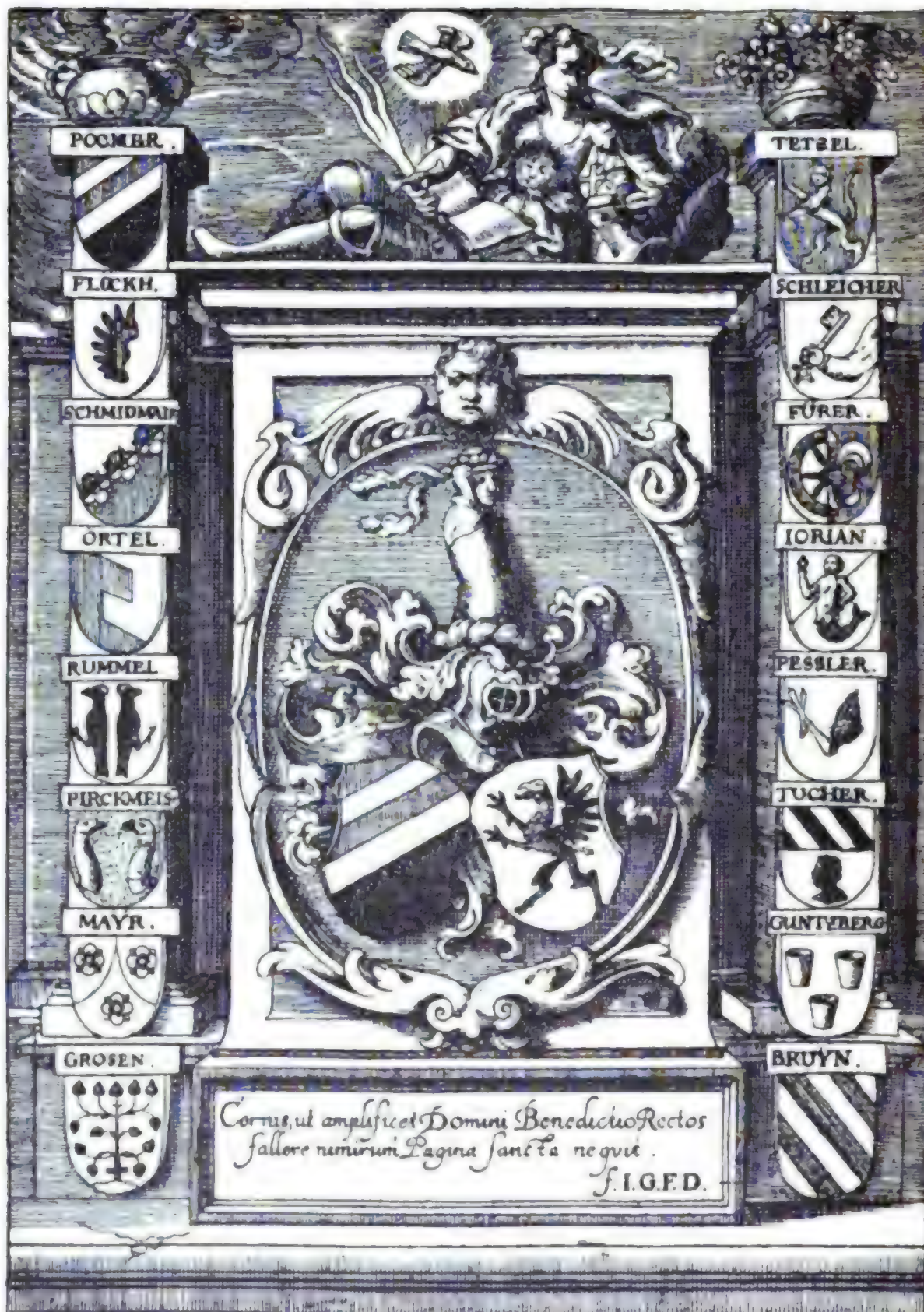
L. Eberle, 1600; H. Dirr, 1625; Matthäus von Sommer (Nuremberg), 1650; George Köler (Nuremberg?); P. Küffner (Nuremberg); Johann Wilhelm Stör (Nuremberg); Lukas Schnitzer (Nuremberg), *circa* 1650; Johann Baptist Homann (Nuremberg), 1695; Matthias Küsel (Munich), 1658; F. Grassanter, 1672; Hans Ulrich Franck (Augsburg), 1682; Andreas Ehmann (Augsburg); J. Leonhard Beil, 1690; J. de Lespier, 1692; and also the following, whose plates are not dated, but belong to the seven-



BOOK-PLATE OF FREIHERR VON LANDSEE.

By H. Fickwirtt (16 . .).

teenth century: J. D. Albrecht; Le Clerc (either David, who worked at Frankfurt, Darmstadt, and Cassel, or his brother Isaac, at Cassel); Johann Baptist Tezl; P. Crusius; J. C. Sturn; Jakob Jezl; Jakob Lindnitz; H. Fickwirtt, one of whose two exlibris of Freiherr von Landsee is here reproduced; Elias Widemann (Augsburg, Vienna, Prague, and Pressburg); J. G. Bahre; Manasser (apparently Johann Kaspar of Prague, perhaps Daniel of Augsburg), 1627; also the owner of the monogram I. G. F. D., whose exlibris of Pömer (Nuremberg), with ancestral coats of arms, is here reproduced (p. 174).



BOOK-PLATE OF PÖMER.
By I. G. F. D. (16 . .).



ELECTORAL LIBRARY OF THE DUKES OF BAVARIA AT MUNICH
(1618).



BOOK-PLATE OF THE ELECTORAL LIBRARY OF THE DUKES
OF BAVARIA AT MUNICH (1618).



BOOK-PLATE OF JOHANN CHRISTOF VON ENGELSHOFEN
(1623).

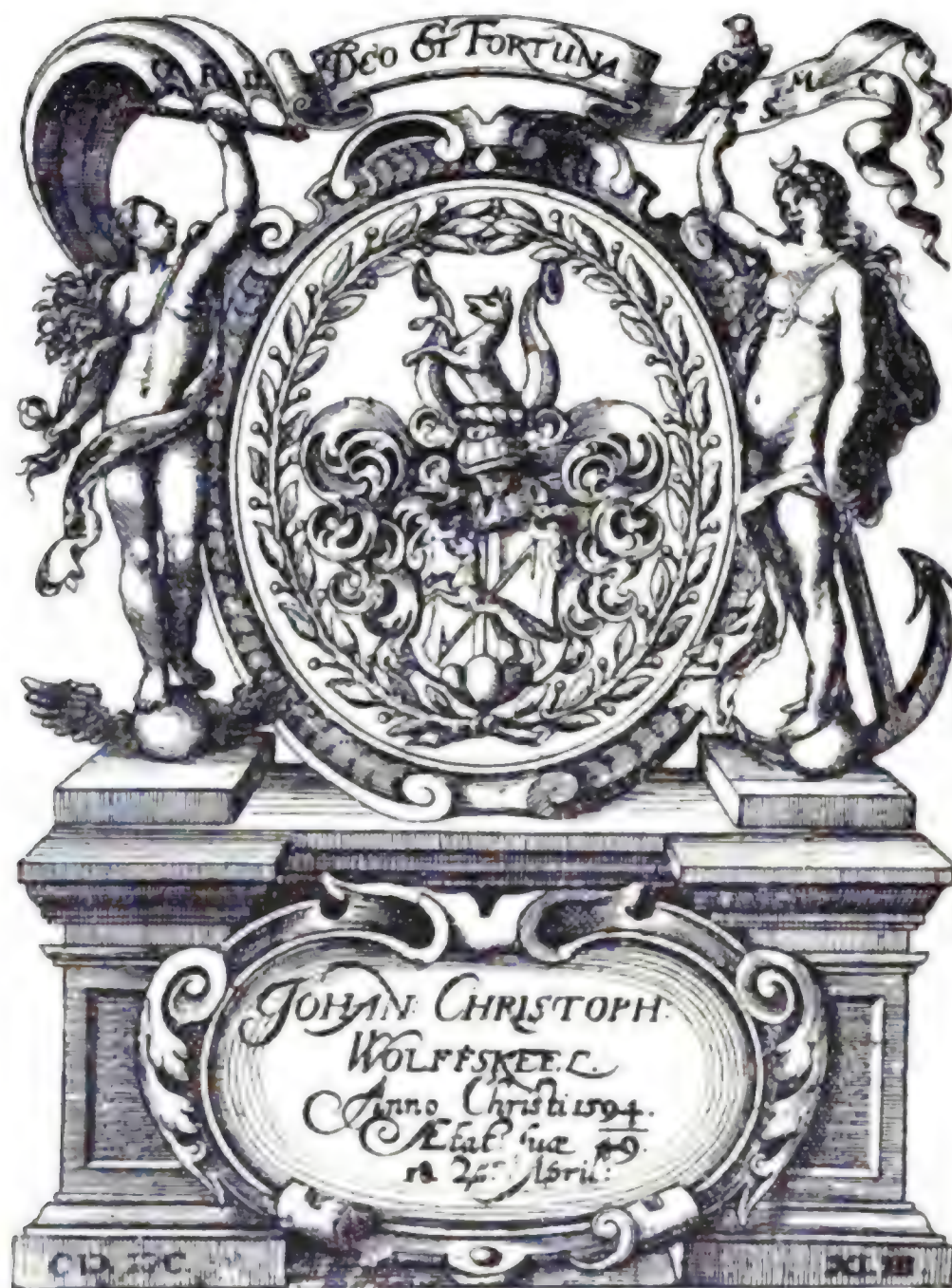
A A



BOOK-PLATE OF ERHARD VON MUCKENTHAL (1634).



BOOK-PLATE OF CHRISTOF FÜRER VON HAIMENDORF (1641).



BOOK-PLATE OF JOHANN CHRISTOF WOLFSKEEL (1643).



BOOK-PLATE OF PÖMER (1648).

(C.) UNSIGNED EXLIBRIS BY UNKNOWN ARTISTS.

There are, besides, a large number of *unsigned* plates belonging to the seventeenth century. Of



BOOK-PLATE OF HANS MARTIN LÖFFELHOLZ (*circa* 1650).

these many are no doubt the work of Nuremberg little masters—such as Ulrich, Troschel, Pfann, Khol, and others; others, however, are by unknown and less important engravers, who can no longer be identified.



BOOK-PLATE OF SCHEURL (16 . .).

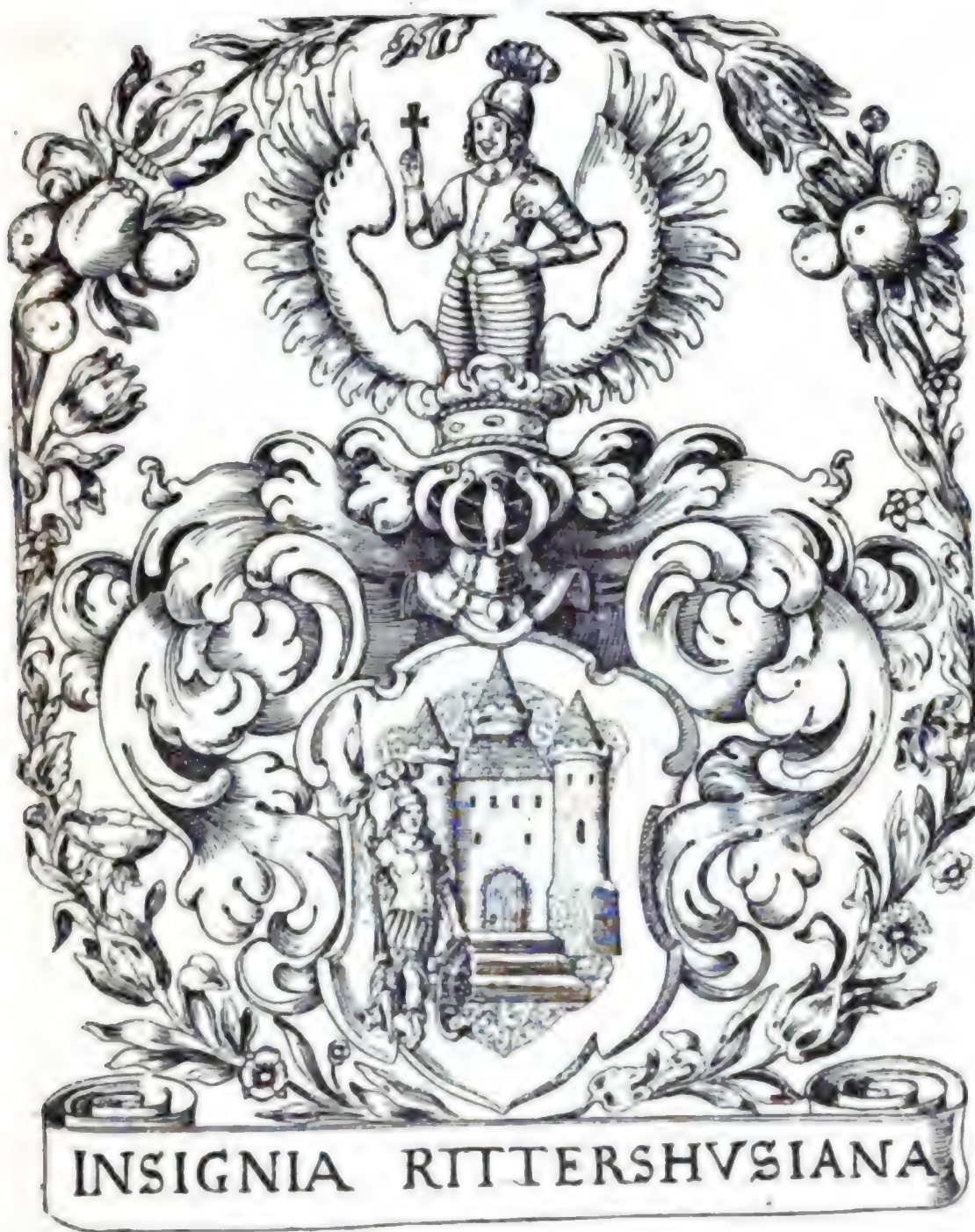
Some of the best or most interesting exlibris of the seventeenth century by engravers who are unknown or cannot be identified may be enumerated here. Most of them are also illustrated :

Library of the Dukes of Bavaria, Munich, 1618, three sizes, of which the largest has five varieties



BOOK-PLATE OF GEORG SCHRÜDER (16..).

of engraving, the second four, the third one noble plates, worthy of a prince (pp. 175, 176). Johann Christof von Engelshofen, copperplate, 1623 (p. 177). Johann Albrecht II., Duke of Mecklenburg, Coadjutor of Ratzeburg, woodcut, *circa* 1625. Erhard von Muckenthal, of Häcksenacker, woodcut, 1634 (p. 178). Christof Fürer von Haimendorf, Duumvir, Captain of the Castle, of Nuremberg, copperplate, 1641, with ancestral coats of arms (p. 179).



BOOK-PLATE OF RITTERSHAUS (16..).

B B

Johann Christof Wolfskeel, Imperial Notary, copperplate, 1643 (p. 180).

Pömer (Nuremberg), copperplate, 1648 ; armorial bearings in wreath (p. 181).

Hans Martin Löffelholz von Kolberg (Nuremberg), copperplate, *circa* 1650 (p. 182).



BOOK-PLATE OF GEORG CHRISTOF HOLZSCHUHER (1660).

Scheurl (Nuremberg), copperplate, 16 . . (p. 183).

Georg Schröder, Magister, copperplate, 16 . . ; canting arms, this form of beetle being called "Schröder" (p. 184).

Rittershaus, copperplate, 16 . . ; canting arms, a knight (Ritter) and fortified house (p. 185).

Holzschuher (Nuremberg), copperplate, 1660



BOOK-PLATE OF BALTHASAR VON LÜWENFELD (16..).

(p. 186); the owner is represented as St. George, with the arms of Holzschuher, and with St. Christopher on the horse's chest, and the plate may be assigned without doubt to Georg Christof Holzschuher (1623-73), Cornet in the Imperial Cuirassiers; in the background are a maiden



BOOK-PLATE OF DR. JOHANN GEORG STARCKMANN (16 . .).

and a castle, which are almost invariably found on pictures of St. George, Balthasar von Löwenfeld (Tyrol), copperplate, 16 . . ; in pronounced baroque style, with canting arms (p. 187).

The exlibris of Johann Georg Starckmann, Doctor of Philosophy and of Medicine, is remarkable both for its indirect canting arms—Hercules =

strong man (starker Mann)—and for its motto, taken from Maccabees, ii. 2, 13 (p. 188).

The ornament on the shield of Johann Christof Wagenseil, Professor and Librarian of the University of Altdorf, 16 . . , is original, and per-



BOOK-PLATE OF JOHANN CHRISTOF WAGENSEIL (16 . .).

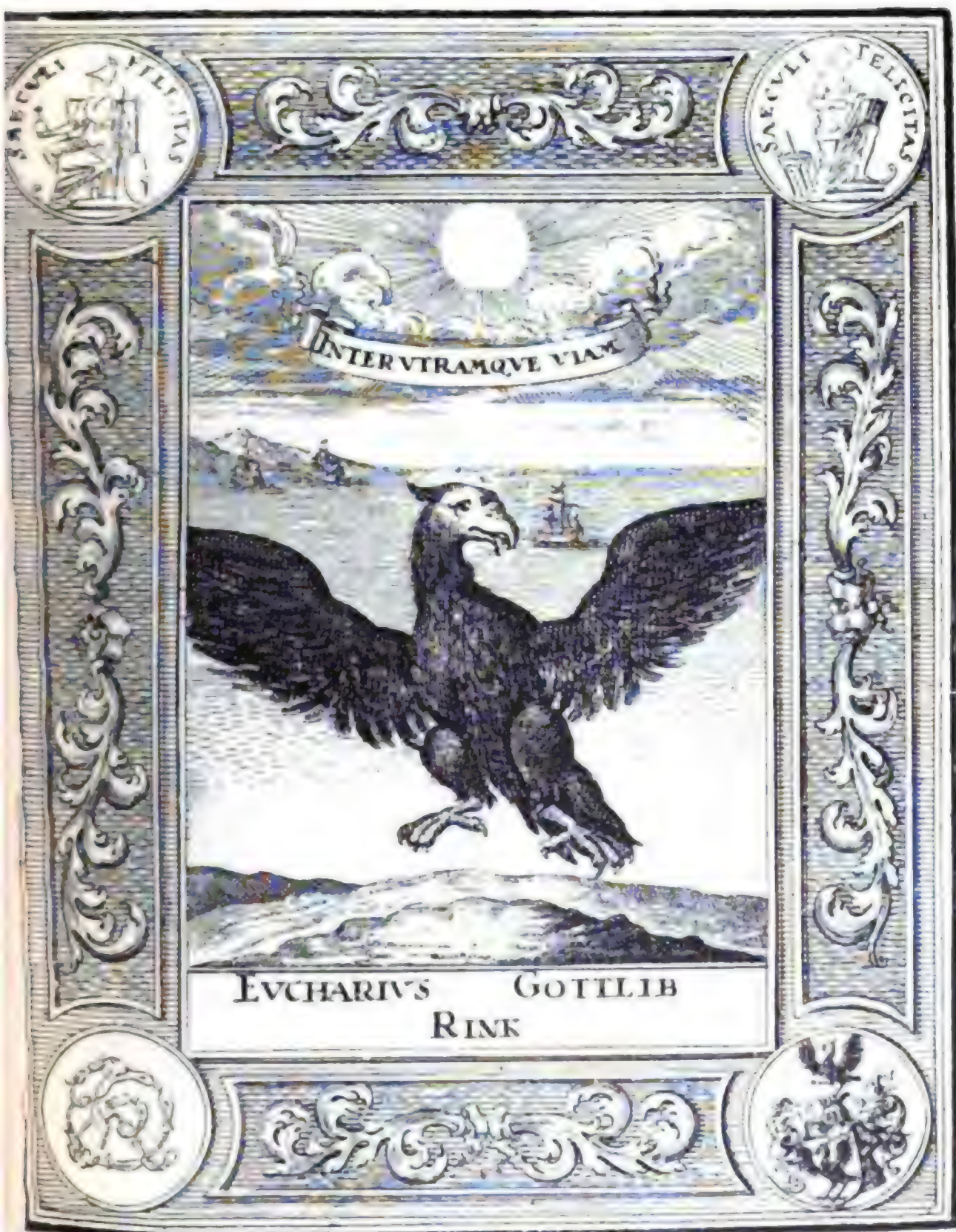
haps may have had its origin in a twisted rope (*Seil*), here reproduced.

Although on exlibris of the seventeenth century the armorial bearings form the chief ornament, yet here and there we meet with pure *allegorical* designs in which the arms take an unimportant position, *e.g.* :



CONRADUS FRANCISCUS REIBELT J. U. L.

BOOK-PLATE OF KONRAD FRANZ REIBELT (*circa* 1690).



BOOK-PLATE OF EUCHARIVS GOTTLIEB RINK (*circa 1692*).

Konrad Franz Reibelt, Licentiate of Law, Princely Councillor (Würzburg), woodcut, *circa* 1690, with symbolical figures in luxuriant baroque frame (p. 190).

Eucharius Gottlieb Rink, Professor, jurist, and historian, collector of coins and armour (Altdorf near Nuremberg), copperplate, *circa* 1692: above are two commemorative medals, and below the name and arms; the eagle is connected both with the motto and the arms of Rink, and may be taken to signify that the owner, like the bird, knows his way both on land and sea (p. 191).

Dr. Christian Johann Lange, physician, *circa* 1685; in an oval formed by a snake is the name, surrounded by a spray of laurel or olive held by a dove, and a thorn twig held by the snake. Johann Caspar Reichsfreiherr von Dornsparg (Steyermärk), 16 . . .; canting arms, thorns (*Dornen*) on the shield, in a rich oval cartouche.





CHAPTER VIII

THE EIGHTEENTH CENTURY

(A.) HERALDIC EXLIBRIS (OTHER THAN ROCOCO AND ALLEGORICAL PLATES)

ROCOCO and allegorical plates will be dealt with separately hereafter, and the present section will include only those heraldic exlibris which contain merely the armorial bearings, without any further decorative ornament. This type of book-plate was much in favour between 1700 and 1800. As a rule the name of the owner is given, and very often his title, while the place and date are not infrequently added. At the same time we find many anonymous armorials, with no inscription, which fail to fulfil the main object of a book-plate—to indicate the owner clearly. These plates, the outgrowth of a most unpractical fashion, are the horror of every book-plate collection; for it is absolutely impossible to identify a great many of these anonymous coats of arms—even such as were

C C

borne by one person only, and not handed down from generation to generation.¹

This custom of introducing the coat of arms only, reflects the deterioration of art and taste in the seventeenth century, which resulted partly from the effects of the Thirty Years' War; all sense of decoration was lost, and until the rococo style developed itself, all ornament became formal, cold and insipid. Moreover, scarcely any artists of importance executed book-plates in the eighteenth century—rococo and allegorical plates still excepted—and the majority of pure armorials were produced by inferior engravers who were engravers simply, without being artists in the wider sense. Book-plates became mere articles of merchandise, chiefly because the demand for and appreciation of works of art, among the *élite* as well as the general public, was practically non-existent. As we have already said, this does not apply to the rococo period, when a great improvement set in.

Although the number of eminent engravers of armorial exlibris decreased between 1700 and 1800, the actual number of professional and amateur engravers who produced book-plates is

¹ Many of these anonymous plates have, of course, been identified from time to time by dint of searching in the dictionaries of Armorial Bearings by H. Freiherr von Linstow, G. A. Seyler, and Count Renesse, as well as in Sibmacher's "Wappenbücher" and similar works. The greatest number of anonymous heraldic exlibris—especially of the eighteenth century—which have been identified are in the collection of the author, who has also been able to identify many plates in other collections.

very considerable. Nuremberg no longer kept its pre-eminence, and engravers are met with in all parts of the country, especially in Southern Germany and Austria.

a. Engravers of Heraldic Exlibris.

Without attempting to enumerate the engravers of less important exlibris, the following may be named of those who produced pure armorial plates between 1700 and 1800; where the place and date are not given, information on the subject has not been available.

GERMANY:

George Daniel *Heumann* (Nuremberg), engraver to the Court of Brandenburg; his book-plate of the Library of the clergy-house of St. Lawrence, Nuremberg, with a portrait of Johann F(V)enitzer, the founder, *circa* 1750, is reproduced in Part ii. 12. The library possessed an earlier plate by J. Pfann, 1618 (see p. 166), also with a portrait of Vennitzer.

Josef Erasmus *Belling* (Augsburg).

Josef Sebastian, or Johann Baptist *Klauber* (Augsburg).

Johann *Striedbeck*, senior (Augsburg).

Johann *Striedbeck*, junior (Augsburg, Frankfurt, and Strassburg). (See E. L. Z. vii. 85, and x. 51.)

J. H. *Störcklin* (Augsburg).

Josef *Mörl* (probably Augsburg).

Philipp Andreas *Kilian* (Augsburg).



BOOK-PLATE OF THE DUCAL LIBRARY AT MUNICH.
Designed by C. Wink. Engraved by J. M. Söckler (1779).



BOOK-PLATE OF HEINRICH CHRISTOF VON OCHSENSTEIN.
By Michael Rössler (17 . .).

Georg Christof *Kilian* (Augsburg).

Jakob Andreas *Fridrich* (Augsburg), engraver to the Court of Württemberg.

Josef Anton *Zimmermann*, court engraver (Augsburg). Among other plates, he engraved one of the numerous exlibris of the Electoral Library of the Dukes of Bavaria, Munich, 1746 (with and without signature), which, with the omission of the fruit garlands, and the addition of a second order, is exactly copied from that by Raphael Sadeler (see pp. 161 and 162) without, however, approaching it in fineness of execution.

Johann Georg *Pintz* (Augsburg).

Johann Nepomuck *Maag* (Munich).

Josef *Heinleth* (probably Munich).

Johann Michael *Söckler* (Munich); his florid exlibris of the Ducal Library at Munich, 1779 (three sizes), reproduced on p. 196, is a good example of the formal taste of the period; the lions supporting the shield are mere caricatures. The design is by Christian Wink.

Franz Xaver *Jungwirth* (Munich).

De la Haye (probably at Munich, also at Fontainebleau. ? if the same artist).

Andreas Leonhard *Möglich* (Nuremberg).

Johann Wilhelm *Stör* (Nuremberg).

Martin *Tyroff* (Nuremberg).

Johann David *Tyroff* (Nuremberg).

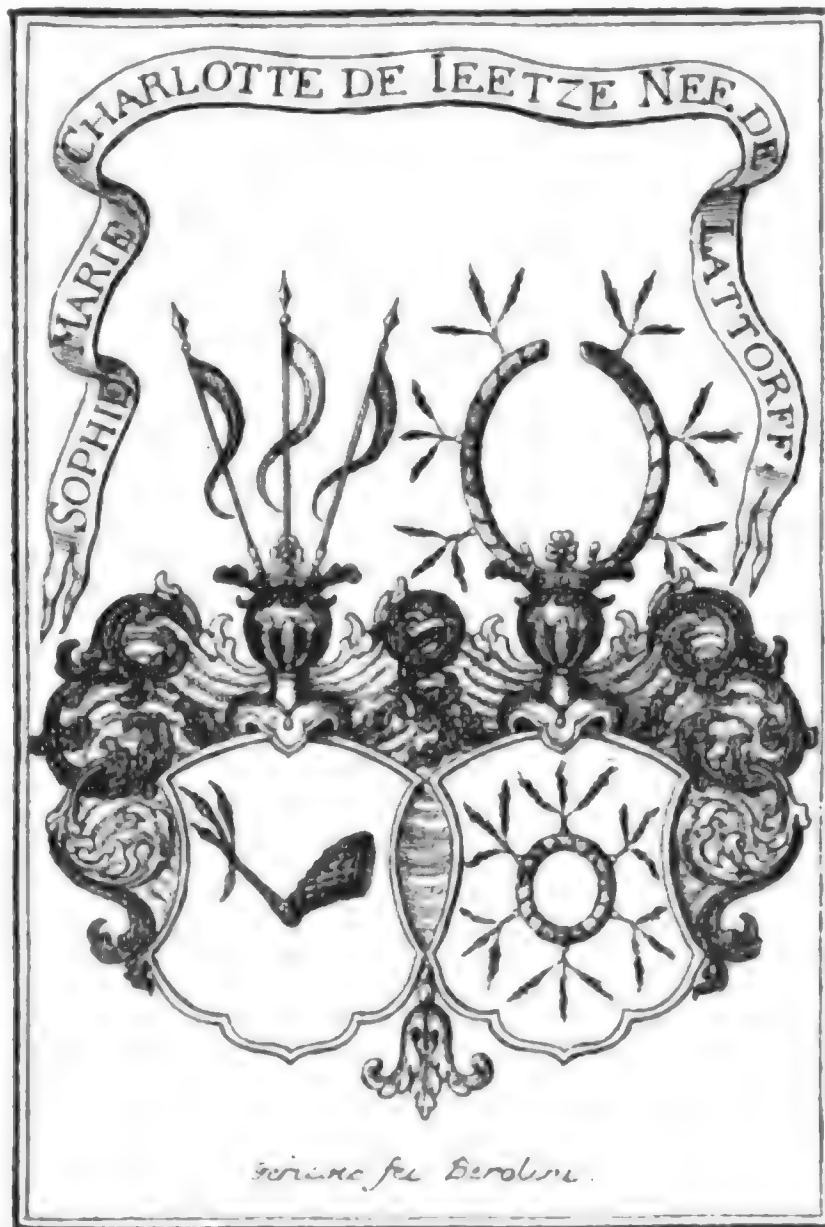
Georg *Lichtensteger* (Nuremberg).

Johann Georg *Ebersberger* (Nuremberg).

Johann Michael *Zell* (Nuremberg).

Michael *Rössler* (Nuremberg and Frankfurt); ex-

libris of Heinrich Christof von Ochsenstein,
17 . . , here reproduced (p. 197).



BOOK-PLATE OF FRAU VON JEETZE.

By S. T. Gericke (17 . .).

Georg Jakob *Schneider* (probably Regensburg).
Johann Georg *Fridrich* (Regensburg).
Bernhard Gottlieb *Fridrich* (Regensburg).

Johann Baptist *Gutwein* (Würzburg).

Peter *Fehr* (Frankfurt).

Johann Christof *Berndt* (Frankfurt).

Johann Heinrich *Wicker* (Frankfurt).

Anna Rosalia *Wicker* (Frankfurt).

J. C. *Back* (Frankfurt).

Andreas *Reinhardt* (Augsburg and Frankfurt).

J. G. *Holdenrieder* (Mainz).

Franck (Mainz).

Johann Michael *Stock* (Leipzig).

Rosmäslér, perhaps Johann Friedrich (Leipzig).

Feller (Jena).

Samuel Theodor *Gericke*, court painter and Director of the Academy at Berlin. His exlibris of Frau Sophie Marie Charlotte von Jeetze (*née* von Lattorff), Berlin, 17 . . . , with French inscription, as was then common, is here reproduced (p. 199).

S. *Halle* (Berlin).

Christian *Winckler* (Breslau).

Bartholomeus *Strahowsky* (Breslau).

G. F. *Pingeling* (Hamburg).

Franz Xaver (perhaps Josef Michael) *Laporterie* (Cologne).

P. *Küffner*, J. G. *Scopp*, G. F. *Weiss*, F. A. *Lohrmann*, A. *Schön*, G. F. *Mandhoff*, *Bodenehr*, *Chovin*, Paul *Maassen*, etc.

AUSTRIA :

Johann Adam *Schmuser* (Vienna). Rich armorial plate of Count J. C. Cobenzl, 17 . . . , with the Golden Fleece, here reproduced (p. 201).

Anton Josef *Schindler* (Olmütz).



BOOK-PLATE OF COUNT COBENZI.

By J. A. Schmuze (17 . .).

D D

Andreas (?) *Nicolai* (Vienna).

Christof *Dietell* (Graz).

Anton *Birckhardt* (Prague).

Anton *Mansfelt* (Prague).

Johann *Berka* (Prague).

Martin Theophil *Polak*, born in Poland, worked in the Tyrol, court painter to the Archduke Leopold.

August *Meyer*, A. *Drost*, F. L. *Schnulner*, J. A. *Prechler* (? Prague).

Among *foreign* engravers who executed armorial exlibris for Germany and Austria may be mentioned :

Franz *Pilsen* (Ghent), Jakob *van der Spyk* (Leyden), Reinier *Vinkeles* (Amsterdam), Johann Georg *Seiller*, junior (Schaffhausen), Barthélemy *Roger* (Paris), and Bernhard *Picart* (Paris).

b. Unsigned Heraldic Exlibris.

Some examples of armorial plates by unknown engravers may be here reproduced.

John William Duke of Saxe-Eisenach (two varieties with and without the order), *circa* 1722. The letters above stand for "Dei Gratia Johannes Wilhelmus Dux Saxoniae Isenacensis (Eisenach), Juliacensis (Jülich), Cliviae (Cleves), Montium (Berg), Angrariae (Engern), Westfaliae" (p. 203).

Ambrosius Count of Virmont, Bretzenheim and Nersen, Imperial Councillor, President of the



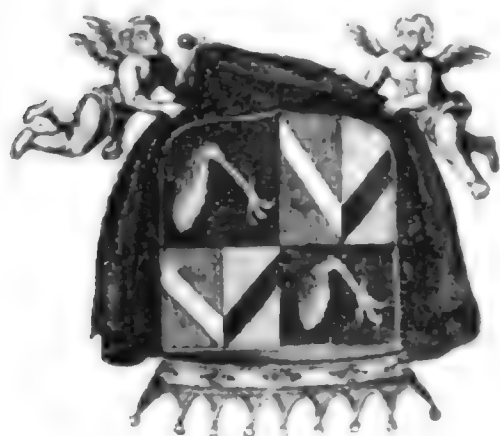
BOOK-PLATE OF JOHN WILLIAM DUKE OF SAXE-EISENACH
(circa 1722).



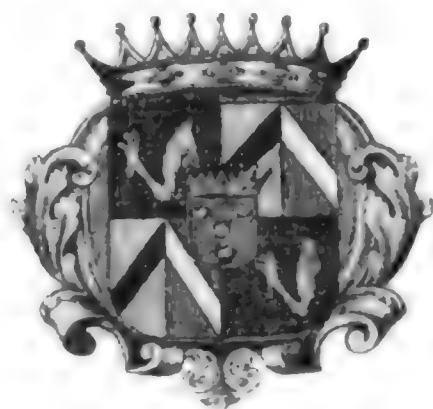
BOOK-PLATE OF AMBROSIUS, COUNT OF VIRMONT AND NERSEN
(circa 1710).

Westphalian Count's College (which died out in 1772) ; the library was called after his Christian name ; *circa* 1710 (p. 204).

Aloys, Count von Harrach (Vienna, 1669-1742), Ambassador to Spain, Lord-Lieutenant in Austria, Imperial Councillor to the Emperor Charles VI. and the Empress Maria Theresa, Austrian Viceroy at Naples from 1728 to 1731 ; *circa* 1710. The inverted shield displays 1 and 4, the arms of the Tyrolese Count von Thann-



Hinc occidit.

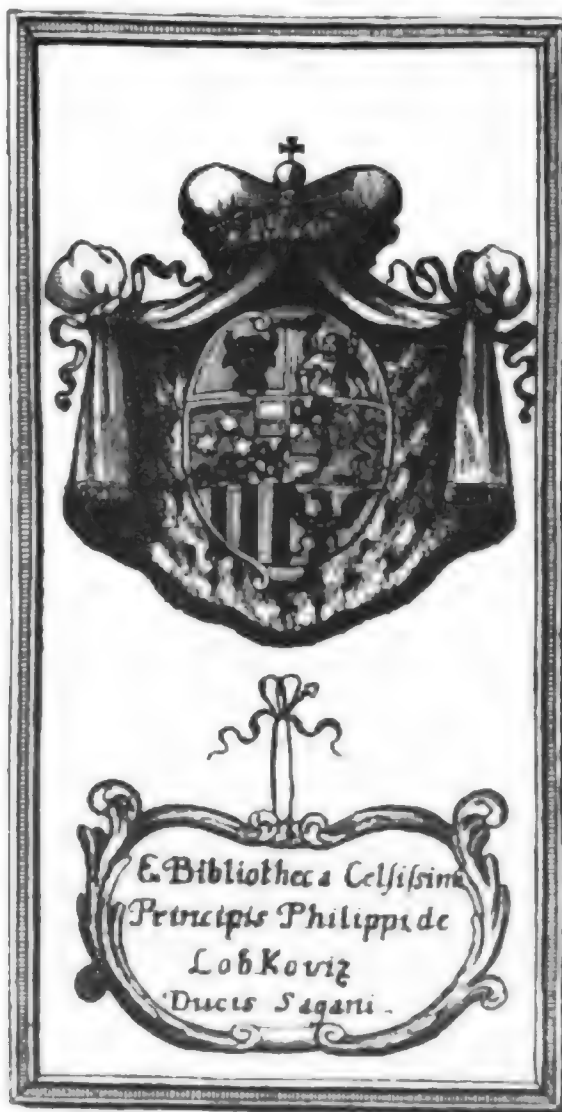


Inde resurgit.

BOOK-PLATE OF ALOYS, COUNT VON HARRACH (*circa* 1710).

hausen, 2 and 3, those of the extinct family of Aeckerlin, the last of whom Conrad von Thannhausen took to wife in the fifteenth century. In the eighteenth century the male line of the Thannhausens also became extinct, and the heiress, Countess Marie Cäcilie, married Count Aloys von Harrach. The extinction of the Thannhausen family is expressed by the inversion of the Thannhausen shield, over which two angels spread a mourning cloak. Side by side with it, however, the same shield,

with the arms of Harrach added on an inescutcheon, is placed the right way up to show that the inheritance of the Thannhausens has



BOOK-PLATE OF PHILIP, PRINCE OF LOBKOWITZ, DUKE OF SAGAN
(circa 1725).

been merged in that of the Harrachs, and so survives. The significance of the position of the shields is further symbolized by the mottoes, which refer to the setting and rising of the sun (p. 205).

Philip, Prince of Lobkowitz, Duke of Sagan
(Vienna), *circa* 1725 (p. 206).

Franz Ludwig Anton Freiherr von Lerchenfeld-



BOOK-PLATE OF FRANZ LUDWIG ANTON FREIHERR VON
LERCHENFELD-PRENNBERG (17 . .).

Prennberg, Chamberlain of the High Court of Appeal (Munich), 17 . . , with two banners, one of which refers to the domain of Prennberg,

the other to the patronage of St. Mary's Convent at Zell (p. 207).

F. W. B. V. G. = F. W. Balbach von Gastel
(Baden and Bavaria), 17 . . .



BOOK-PLATE OF F. W. BALBACH VON GASTEL (17 . . .).

Johann Leonhard von Behr, Privy Councillor and Master of the Household to the Prince Bishop of Augsburg, *circa* 1728. The symbolism of the arms is highly interesting and typical of the

taste of the period; the owner, Behr, represented by a bear, is crowned by the Prince Bishop Alexander Sigmund, Duke of Bavaria—the lion—in recognition of his loyalty—the



BOOK-PLATE OF JOHANN LEONHARD VON BEHR (*circa* 1728).

figure 3 being symbolical of his three chief virtues, Fidelitas, Sobrietas and Assiduitas. The German verse above and the Latin motto, "Per haec tria," continue the same allusion. Christof Franz Josef von Pauli (Austria); though dated 1699, this plate probably belongs to the

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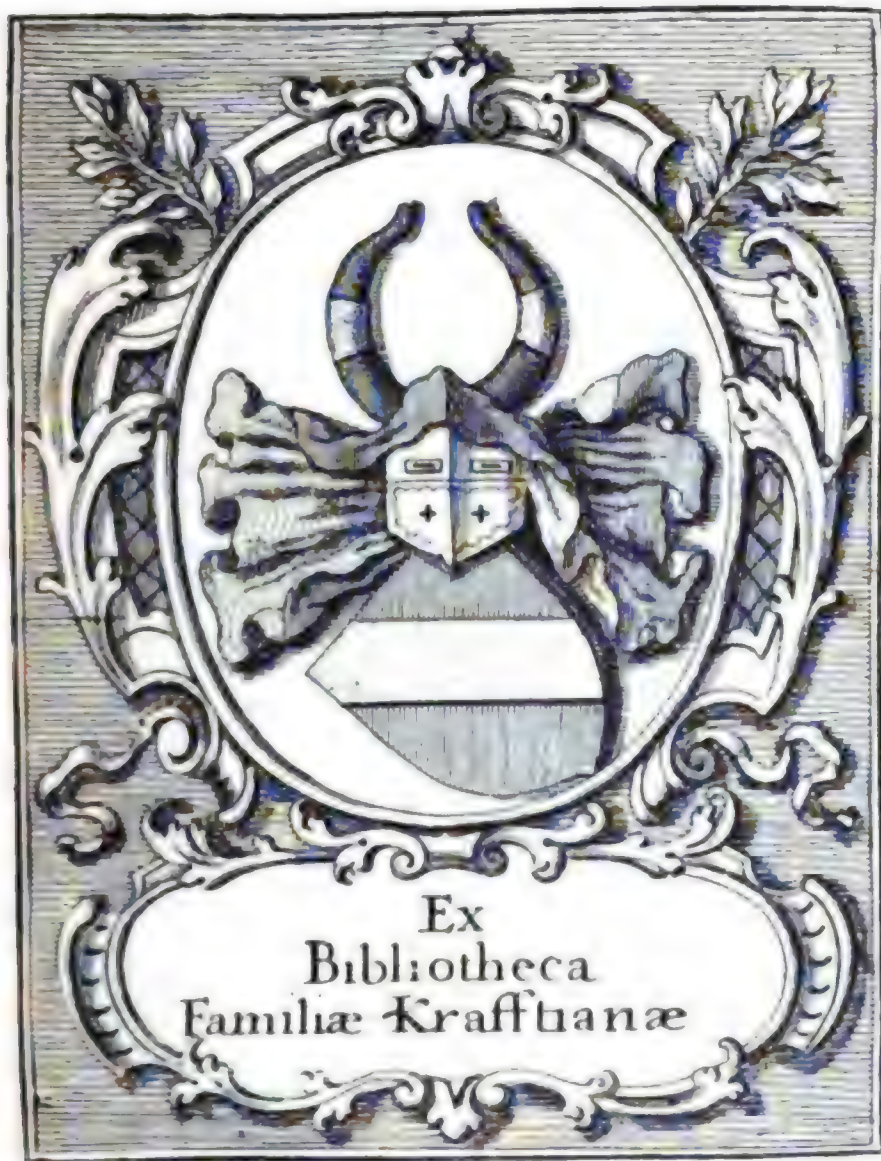
eighteenth century, since three similar plates by the same unknown engraver—that of Johann



BOOK-PLATE OF CHRISTOF FRANZ JOSEPH VON PAULI (1699).

Leopold Count von Trautson, that of the same owner when Prince Trautson, and that of Maria

Theresa, Countess von Trautson—are dated 17 . . , and may be assigned to the years 1705-11; the style also belongs rather to the



BOOK-PLATE OF VON KRAFFT (17 . .).

beginning of the eighteenth than to the end of the seventeenth century.

Family of von Krafft (Ulm), 17 . . It is curious to find the arms drawn in the early mediæval style within a baroque border; the arms are

probably copied from one of the numerous old hatchments in the Cathedral of Ulm.

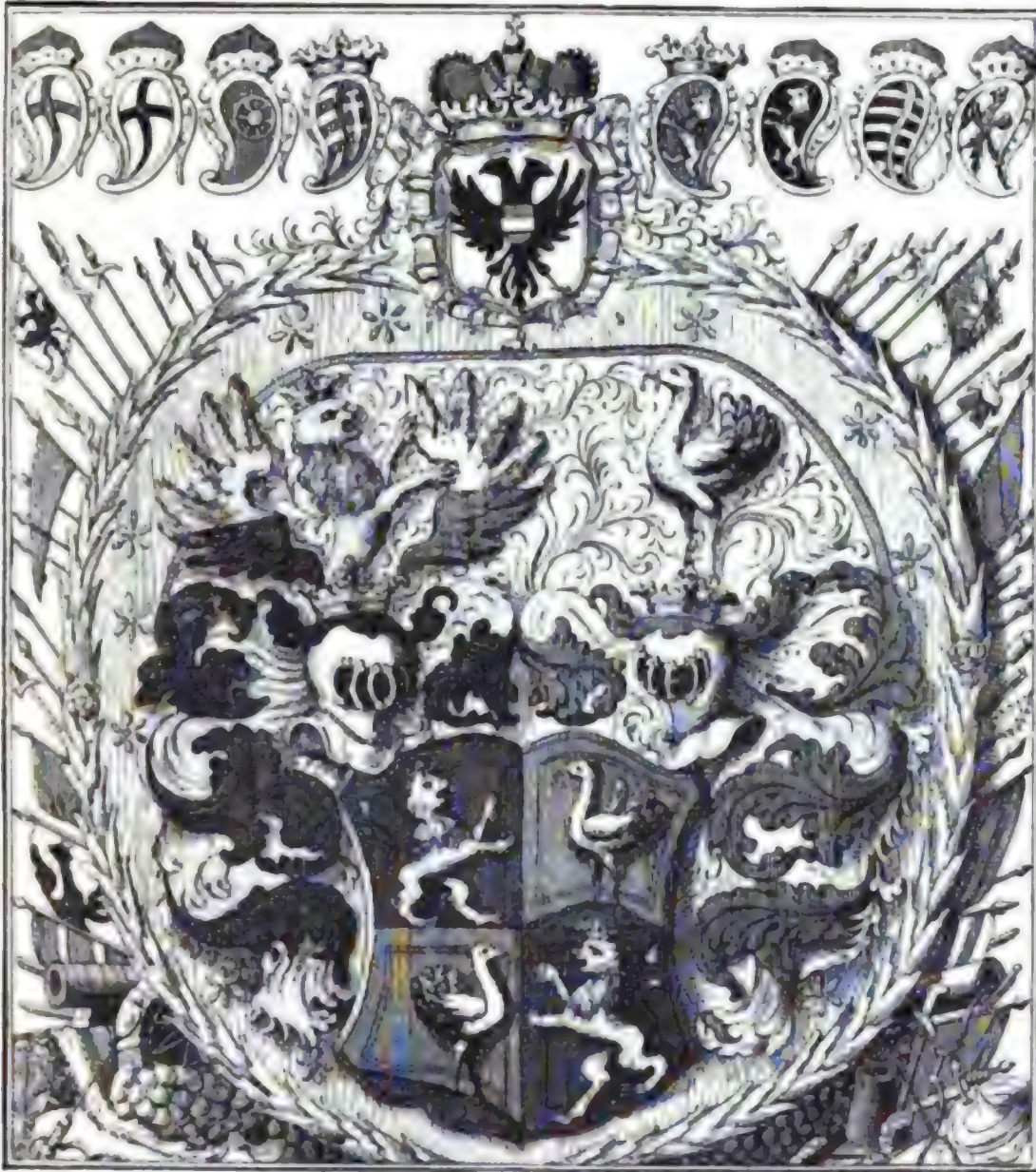
In the exlibris of Achilles Augustus Lersner, Senator of Frankfurt, 17 . . . , the oval shield is surrounded by a baroque frame which is already approaching to the scroll-work of the rococo period.



BOOK-PLATE OF ACHILLES AUGUSTUS LERSNER (17 . . .).

The anonymous armorial plate shown opposite is that of the Imperial Count Palatine Luhn, apparently Bernhard Friedrich Rudolf Luhn, Doctor Juris, Councillor to the Elector of Saxony (Bautzen and Weimar), *circa* 1770. The arms of the owner are below, and above are the following coats in order: Electorates of Treves, Cologne, and Mainz, Kingdom of Hungary, Holy Roman Empire of the German Nation

(with the Austrian shield and the Order of the Golden Fleece), Kingdom of Bohemia, Elec-



BOOK-PLATE OF BERNHARD FRIEDRICH RUDOLF LAUHN,
COUNT PALATINE (*circa 1770*).

torates of the Palatinate, Saxony, and Brandenburg.

(B.) Rococo.

The graceful style of decoration known as "Rococo" (a word connected with the French "Rocaille"—"shell-work") flourished in Germany from 1700 to 1780. In its later development, from 1780 to 1800, it became known as "Zopf," or "debased Rococo," and at the close of the century was already passing into the "Empire" style. Rococo is the most frequent and most pleasing form of decoration found on such eighteenth-century book-plates as are not simple armorials, and thus demands special consideration. Though French in origin, rococo ornament soon made its way into Germany, and many fine examples, both in architecture and interior decoration, are to be found in the Mark of Brandenburg, at Munich, Stuttgart and Dresden, in the monasteries of Southern Bavaria, in Franconia—Bayreuth, Bamberg, Würzburg—on the Rhine, in Vienna and elsewhere. Its influence was felt in all the arts, and engraving in Germany and Austria came naturally under its spell.

Rococo plates are characterized by absence of symmetry, fanciful shell-like scroll-work, conventional treatment of flowers and palms, and deeply indented framework. Everything is curved and undulating, the forms of men and animals are luxuriant, the limbs and figure often having a strained appearance, and draperies are much used. In spite of extravagance the general effect is, as a rule, light, flowing and graceful—a true expression of the light-heartedness of the period.

Towards the end of the century rococo degenerated into the formal, old-fashioned, severely classical "Zopf," which again gave way to the cold insipidity of the "Empire" style.

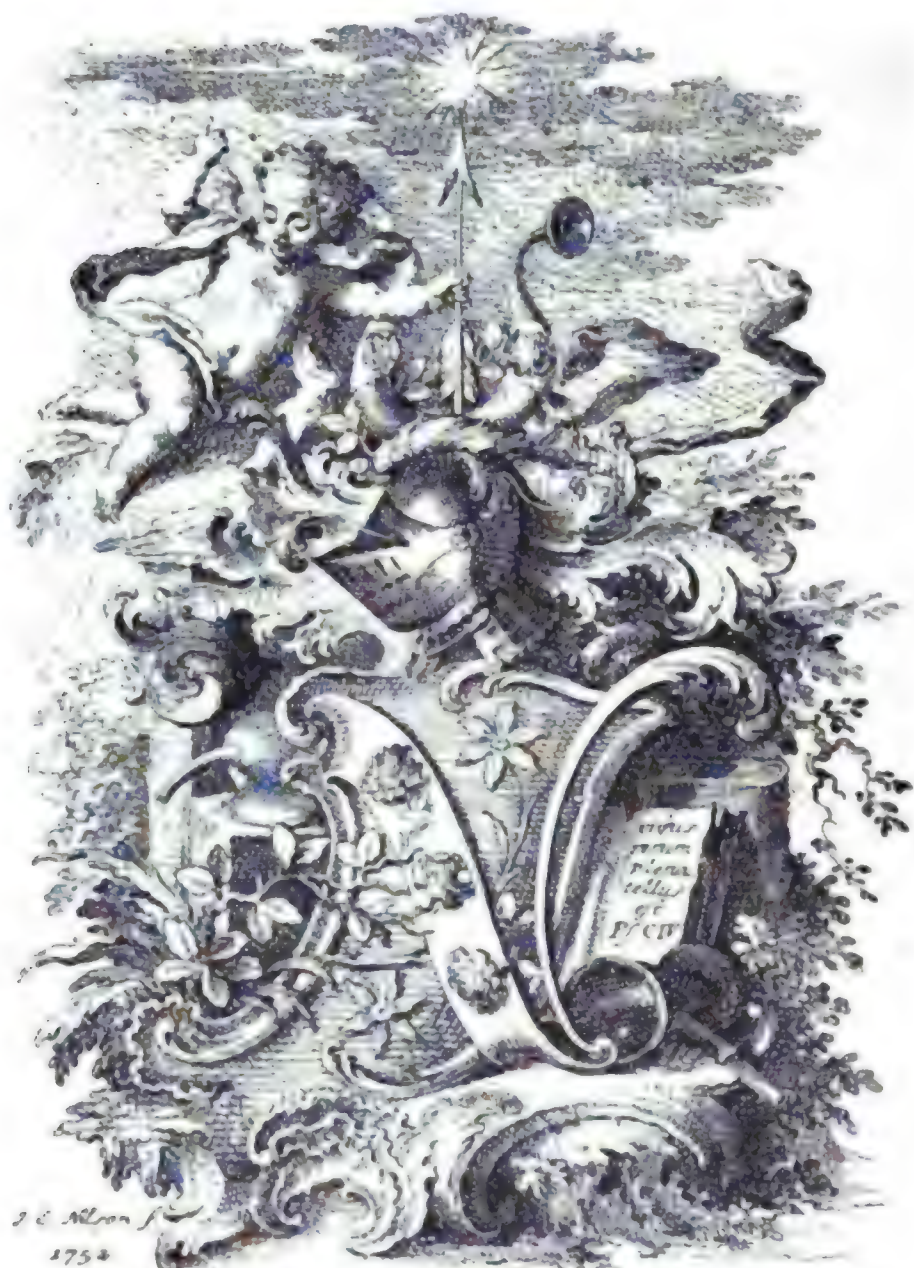
The English "Chippendale" style, called after Thomas Chippendale, the famous cabinet-maker of St. Martin's Lane, London, and its subdivision, the Scotch Chippendale, are national varieties of the continental rococo. "Chippendale" exlibris were produced in large numbers between 1740 and 1770, and are distinguished by the grace and delicacy of the drawing and engraving, as well as by luxuriant scallop-shell borders, and rich flower and plant decoration. In selecting plates for illustration it has been a matter of some difficulty to choose among the very large number of charming rococo exlibris, and many fine plates have necessarily been omitted. The illustrations which follow will, however, give some idea of German rococo work.

a. Engravers of Rococo Exlibris.

The more important engravers of book-plates in the rococo style are the following :

GERMANY :

The greatest master of this style of decoration is Johann Esaias *Nilson*, Court Painter to the Elector Palatine, Director of the Drawing Academy at Augsburg, who engraved, among very numerous ornamental and other plates, a



Schrift und Natur sind mein Polar
Die zeigen mir was Falsch was Wahr.

BOOK-PLATE OF BARTHOLOMEUS JAKOB NEUSS.

By J. E. Nilson (1752).

number of charming exlibris.¹ As examples we reproduce two plates here: Bartholomeus

¹ See E. L. Z. vi. 117-118, vii. 29-31, and x. 4.

Jakob Neuss (Augsburg), 1752, and Johann Reis, surgeon (Augsburg), 1756. In the former



Ex Libris
JOHANNIS REIS.
Chirurgi Augustani.

BOOK-PLATE OF JOHANN REIS.

By J. E. Nilson (1756).

plate the treatment of the Neuss arms—*azure, on a bend argent three roses gules, between two*

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estoiles or—is extremely ingenious, and though essentially unheraldic, is in accordance both with the character of the time and the degenerate



BOOK-PLATE OF ERHARD RIEDLIN.

By J. A. Fridrich (*circa* 1750).

state into which heraldry had fallen. The bend is made to form the centre line of the initial N ; the roses and stars, which have developed into lilies, spring from stems having their root out-

side the shield ; and the star of the crest has become a realistic shining star (p. 216).

The exlibris of Johann Reis displays the owner's initials, and instruments, books, skull, etc., indicating the doctor and botanist (p. 217).



J. E. Belling. Cuck. Sc. A V.

HOOK-PLATE OF COUNTESS FUGGER.

By J. E. Belling (*circa* 1750).

Jakob Andreas *Fridrich*, engraver to the Court of Württemberg (Augsburg), also produced a series of book-plates, of which we reproduce the characteristic exlibris of Erhard Riedlin, *circa* 1750. Even the damascening of the shield is carried out in the rococo manner, and the crest

is also in accordance with the style of the whole design (p. 218).

Leonhard Michael *Steinberger* (Augsburg).

Josef Erasmus *Belling* (Augsburg), whose ex-libris of Countess Fugger (Augsburg), *circa* 1750, is here reproduced (p. 219): the initials stand for Maria Anna Gräfin Fugger und Kirchberg und Weissenhorn, geborene Gräfin von Welsberg; the A. V. in the signature stands for Augustae Vindelicorum = Augsburg.

Johann Georg *Pintz* (Augsburg).

Johann Nepomuk *Maag* (Munich); his "trophy"-plate of Josef Ferdinand Maria Count von Salern, Bavarian General (Munich), *circa* 1780, is here reproduced (p. 221).

Georg Sigmund *Rösch*, court engraver (Munich).

François *de Cuvillies* the younger, Captain of Engineers, and architect to the Elector of Bavaria (Munich), son of the famous rococo architect François de Cuvillies; a fine plate of Count Sigismund Spreti, Bavarian Privy Councillor, President of the Council at Nuremberg, Vice-president of the Academy of Sciences at Munich, *circa* 1765; the Count is shown in the dress of his Order, with his escutcheon surrounded by amoretti.

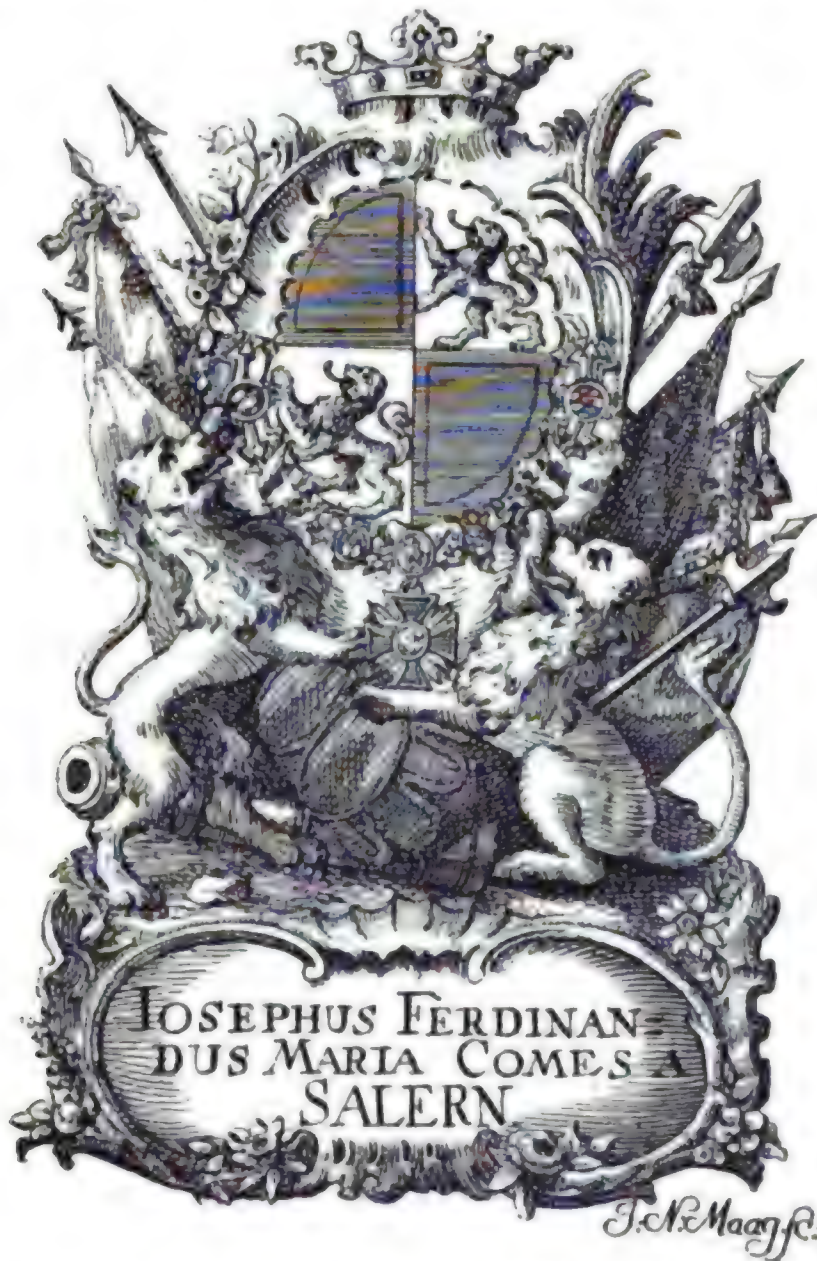
Adam Ludwig *Wirsing*, Martin *Tyroff*,¹ Georg *Lichtensteger*, Johann Georg *Ebersperger* (all of Nuremberg).

Georg Daniel *Heumann*, engraver to the Court of Brandenburg (Nuremberg and Göttingen).

Christof Friedrich *Hörmann von Gutenberg* (Kauf-

¹ For his exlibris see E. L. Z. viii. 105, and ix. 24.

beuern, Augsburg and Ulm); his fine plate of the Library of the Imperial City of Kauf-

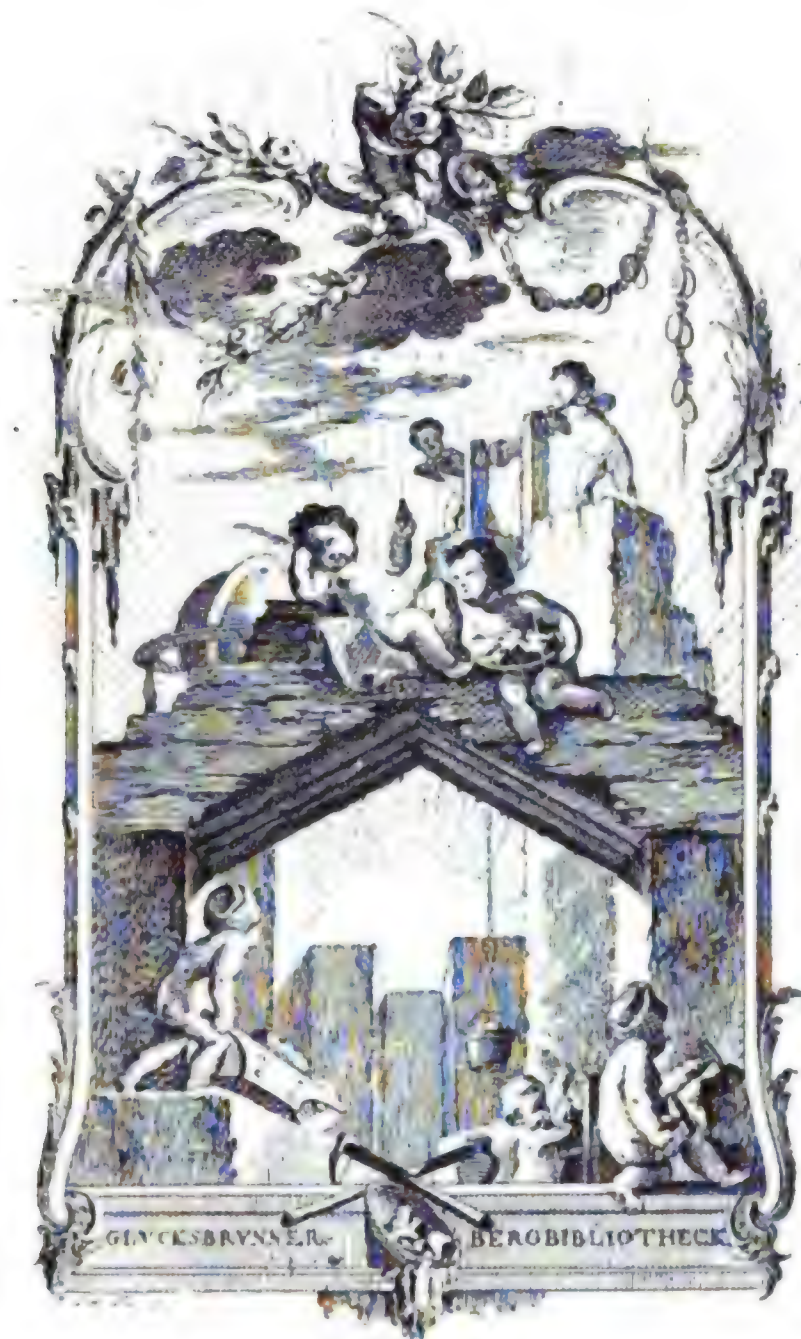


BOOK-PLATE OF JOSEF FERDINAND MARIA, COUNT VON SALERN
(*circa* 1780).

beuern, *circa* 1740, is here reproduced (p. 222). His own exlibris is engraved after the same model, but on a smaller scale.



BOOK-PLATE OF THE LIBRARY OF THE CITY OF KAUFBEUERN.
By C. F. Hörmann von Gutenberg (circa 1740).



BOOK-PLATE OF THE "BERGBIBLIOTHEK" AT GLÜCKSBRUNN.

By J. H. Meil (17 ..).

Johann Georg *Fridrich* (Regensburg).
Johann Christof *Berndt* (Frankfurt-on-Main).
Johann Heinrich *Wicker* (Frankfurt-on-Main).

Andreas *Reinhardt* (Frankfurt-on-Main).
 Johann Michael *Zell* (Frankfurt-on-Main).
 Johann Michael *Eben* (Augsburg and Frankfurt).
 Gustav *von Traiteur* (Mannheim).
 Johann Michael *Stock* (Leipzig).



BOOK-PLATE OF HIERONYMUS SCHOLTZ.

By J. B. Strachowsky (1780).

Karl Gottfried *Nestler*, Inspector of the Print Room at Dresden.
 Johann Heinrich *Meil* (Berlin, brother of Johann Wilhelm Meil), whose charming exlibris of the "Bergbibliothek" at Glücksbrunn—no doubt the Cobalt mines in Saxe-Meiningen—with the mines worked by putti and simple graceful frame, 17 . . ., is here reproduced (p. 223).

Johann Christof *Sysang* (Halle, Dresden, and Leipzig).

Johann Bartholomeus *Stra(c)howsky* the younger



BOOK-PLATE OF HIERONYMUS MAX VON GÜNDERODE.

By Johann Striedbeck (17 . . .).

(Breslau); his characteristic and brilliantly drawn exlibris "H.S." = Hieronymus Scholtz, deacon and preacher at the church of St. Elizabeth at Breslau, 1780, is here given (p. 224); the Scholtz plate exists in no less than eleven

G G

varieties of engraving, inscription, and paper, seven being by Strachowsky, and four by an unknown engraver.



BOOK-PLATE OF JACOB FRIEDEMANN COUNT VON WERTHERN
(circa 1765).

Charles *Dupuis*, Lieutenant of Artillery and draughtsman to the Electors Max Friedrich and Max Franz, of Cologne (Bonn and Cologne).

Johann *Striedbeck*, the younger, born at Frank-

Fol: N.

ex Bibliotheca
Caroli Ottonis L. B. de et
in Gymnich.



BOOK-PLATE OF KARL OTTO FREIHERR VON GYMNICH
(circa 1770).

furt, worked at Augsburg and Strassburg. One of his numerous plates is reproduced on p. 225: Hieronymus Max von Günderode



ANONYMOUS BOOK-PLATE (? SCHÜTZ VON PFEILSTADT)
(circa 1770).

(Frankfurt-on-Main), 17 . . ; it shows French influence.¹

Johann Weis (Strassburg).

J. L. Herr B. de la Rocque, C. Körner (? Munich).
Werner, Reusmann, Sprengel and others.

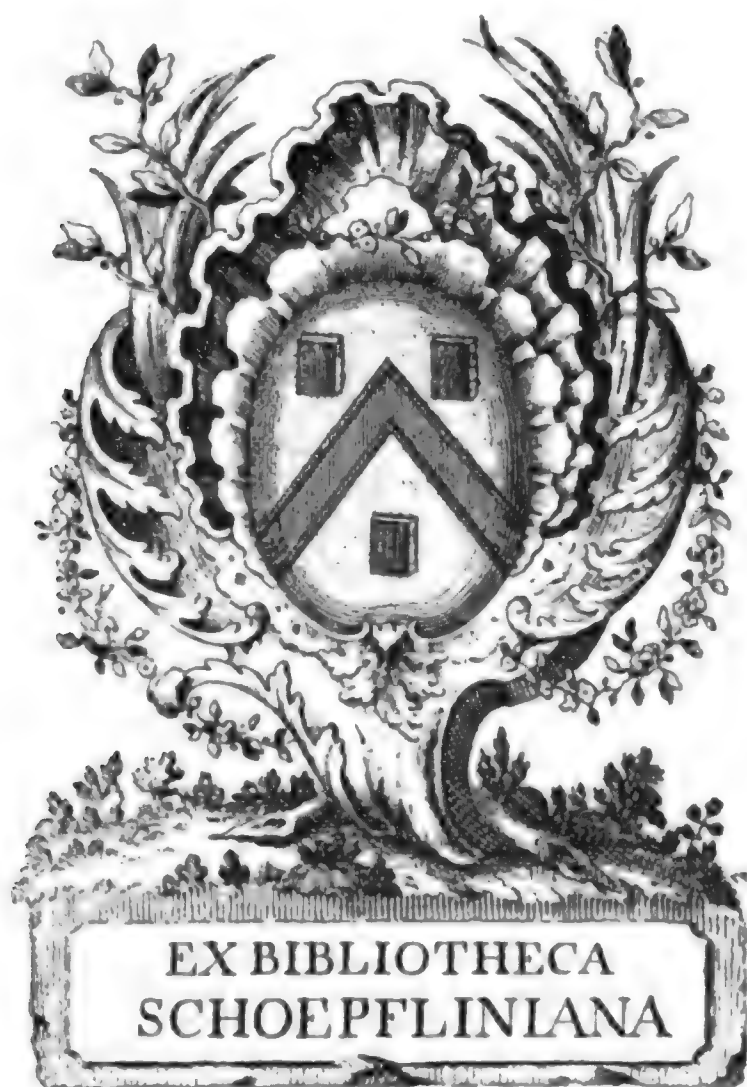
¹ See E. L. Z. vii. 87, and x. 51.

AUSTRIA :

Professor Johann Veit *Kauperz* (Vienna and Graz).

Franz Xaver *Walter* (Vienna).

Anton (? *Karl*) *Birckhart* (Prague).



BOOK-PLATE OF JOHANN DANIEL SCHÖPFLIN (*circa* 1765).

Josef *Petrarca* (Milan, which at that time belonged to Austrian Lombardy). He engraved the enormous exlibris of Count Breiner, *circa* 1700 (see above, p. 66).

b. Unsigned Rococo Exlibris.

The following may be mentioned as more or less characteristic :

Jacob Friedemann Count von Werthern (Eythra,



BOOK-PLATE OF KARL WERNER CURTIUS (*circa* 1760).

near Leipzig, and Beichlingen), Privy Councillor to the Elector of Saxony, *circa* 1765 : one of his five plates is here reproduced (p. 226) ;

the drawing of the supporting lions is genuine rococo.

Karl Otto Freiherr von Gymnich (Gymnich, Cologne and Harff), *circa* 1770; one of his three plates is here illustrated (p. 227); it is probably by a Cologne artist, and is a good example of

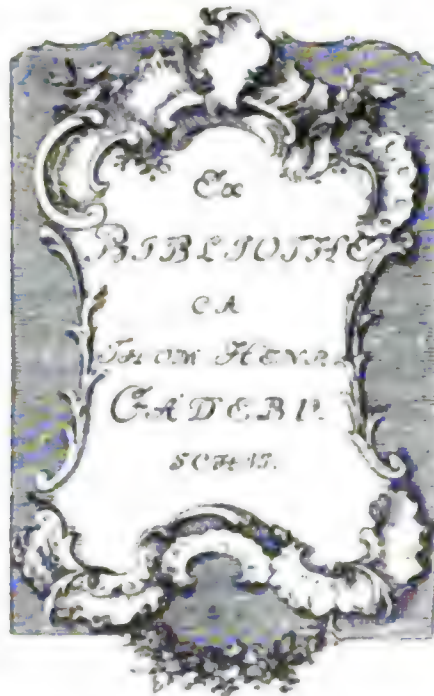


BOOK-PLATE OF G. H. A. KOCH (*circa* 1770).

the extravagant rococo of the Rhine school; after the same model are the exlibris "P. S." = P. Schneltgen (Cologne), *circa* 1780, which has the same frame, with a very rococo stag rampant on the shield, and that of Ludwig Freiherr von Bongart, of Pfaffendorf (*circa* 1898).

A pretty and delicately engraved anonymous rococo plate, *circa* 1770, perhaps of Schütz von Pfeilstadt (Bavaria), reproduced on p. 228.

Johann Daniel Schöpflin, born at Sulzburg, in Baden, historian and antiquarian (Strassburg), Historiographer to Louis XV., author of "Alsatia illustrata et diplomatica" and "Historia Zaringo-Badensis." His valuable library



BOOK-PLATE OF THOMAS HEINRICH GADEBUSCH (*circa* 1770).

was burned during the bombardment of Strassburg, August 24th, 1870, and consequently his two exlibris are very scarce. This somewhat heavy but characteristic rococo plate was engraved by Johann Weis (Strassburg), *circa* 1765¹ (p. 229).

¹ According to A. Benoit, "Les Exlibris de Schöpflin," 1883, p. 8.

Karl Werner Curtius, Doctor of Medicine and savant (Lübeck). Born at Narwa in Livonia (hence "Narvalivonus"), Curtius studied in Paris, as well as at Halle, and his exlibris—



BOOK-PLATE OF THE ORIENTAL ACADEMY OF VIENNA
(*circa* 1775).

which is markedly French in character, especially as regards the helmet and crest—was probably executed in Paris, *circa* 1760¹ (p. 230).

¹ See E. L. Z. ix. 58.

G. H. A. Koch (Brunswick), *circa* 1770, noticeable for its heavy frame inclosing the modest achievement of arms; above is a genius with a lyre (p. 231). The same genius and frame appear on one of the exlibris of Franz Dominik Häberlin of Ulm, teacher of law at Helmstädt. Which plate is the original can hardly be determined. The exlibris of Thomas Heinrich Gadebusch,



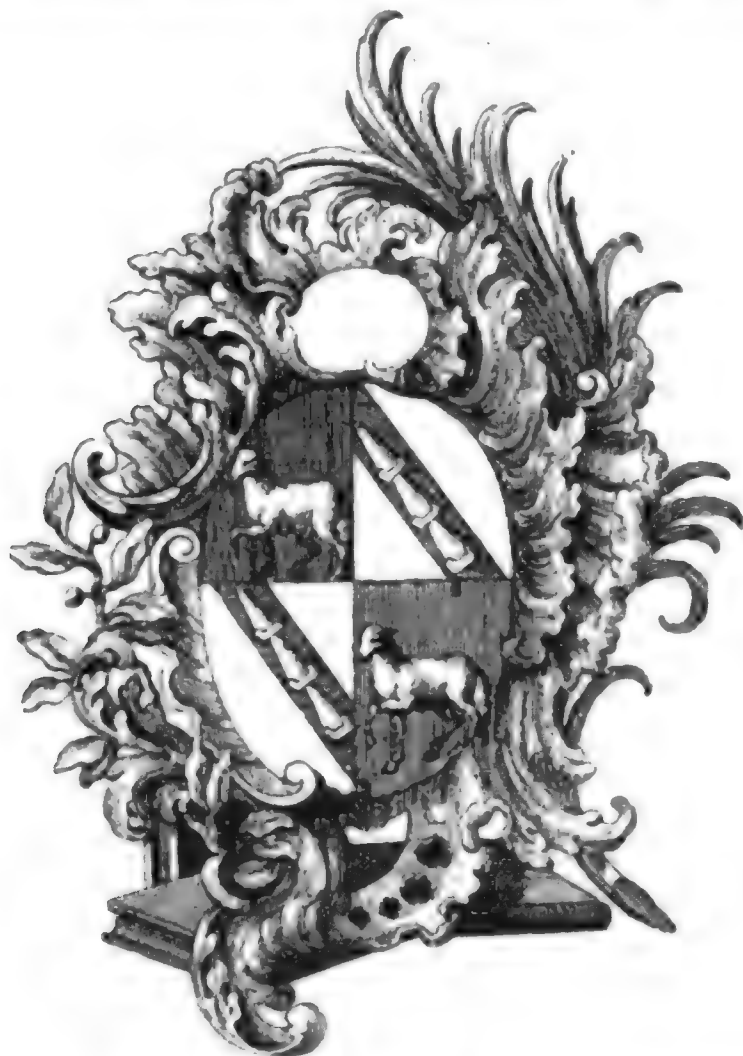
BOOK-PLATE OF ALOIS WELFINGER, S.J. (1775).

historian of Pomerania, and teacher in the University of Greifswald, *circa* 1770, may be compared with the gilded picture frames of the period (p. 232). It is a graceful design, finely engraved, perhaps by Johann Martin Bernigeroth (Leipzig).

The Oriental Academy of Vienna, *circa* 1775; in a rococo border is the Latin inscription "Ad Caesaream regiam academiam linguarum orientalium, Societas Jesu," and in Persian characters

the motto of the Academy, "For God and the Padishah," *i.e.*, the Emperor (p. 233).

A true rococo border is shown on the exlibris of



BOOK-PLATE OF GEORG WILHELM FRIEDRICH LÖFFELHOLZ
VON KOLBERG (*circa* 1775).

the Jesuit Alois Welfinger (Munich), 1775 (p. 234).

The exlibris of Georg Wilhelm Friedrich Löffelholz von Kolberg (Nuremberg), *circa* 1775, armorial, with rococo frame, is perhaps by Martin Tyroff.

A real rococo shell structure, with the figure of Hope, is seen on the exlibris of Andreas Christof Imanuel Seidel (probably Munich), *circa* 1770. An example of "Debased Rococo" (Zopf) is the book-plate of Warmholtz, *circa* 1790, a canting plate (see illustration, Part II. 17. e).



BOOK-PLATE OF ANDREAS CHRISTOF IMANUEL SEIDEL (*circa* 1770).

(C.) ALLEGORICAL AND MISCELLANEOUS EXLIBRIS.

Besides the simple armorials and the rococo plates already described, the eighteenth century produced a large number of allegorical exlibris. It became the fashion, about the middle of the century, for the designer to express his ideas through the medium of symbolical or allegorical

representation, and, being exactly suited to the popular taste, this fashion grew in popularity for the next fifty years, and was still in vogue in the early part of the nineteenth century. The best examples of this class date from the end of the eighteenth century.

The gods of Olympus, as well as personifications of the Christian cardinal virtues and other abstract ideas, were freely introduced, and genii, amoretti, and putti with pretty childish figures, were favourite accessories. Among deities, Minerva (Pallas Athene), as goddess of the arts, sciences, etc., and Mercury (Hermes), the messenger of the gods and protector of commerce and of tradesmen, and of the art of rhetoric, etc., were especially popular. Other favourite classical personages were Mars, Hercules, Æsculapius and Hygeia (on doctors' plates), Chronos, and the Muses. Of abstract ideas, Truth, Science, History (Clio), Learning, Justice (Justitia, especially on lawyers' plates), Wisdom, Music, Happiness, the Virtues, Faith, Love, and Hope are frequently personified, and angels and such figures as Pegasus, etc., are met with. We find also library interiors, views through libraries, book-cases, piles of books, documents, open books, architectural and military plans, writing materials, compasses and surveying instruments, students' lamps, old Roman lamps, hour-glasses, telescopes, globes (these are especially frequent), palettes (for artists), bundles of twigs (the lictor's fasces), scales of justice (for lawyers), coins (for coin collectors and anti-quarians), bales of merchandise, ships, etc.

On the book-plates of doctors, skeletons, skulls, retorts, microscopes, and various surgical instruments are also introduced.

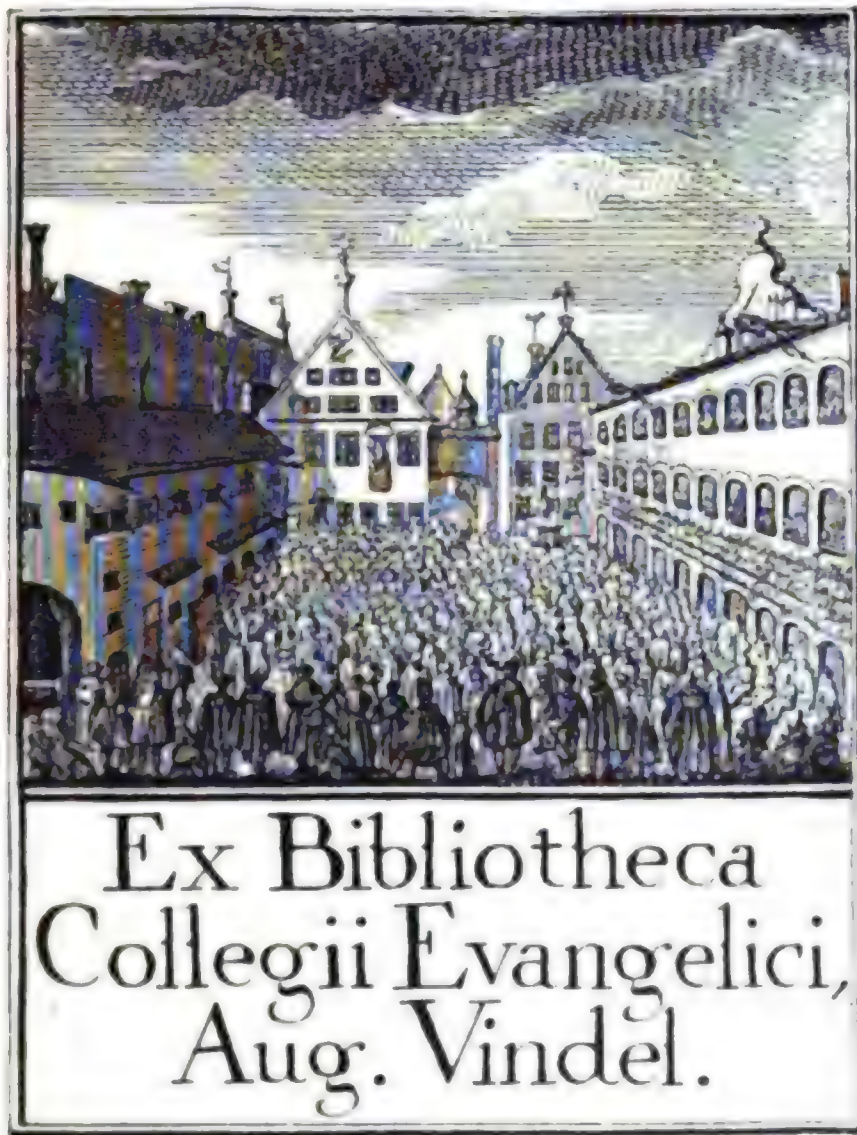
The taste of the period also approved of the following ornamental accessories on book-plates : pyramids, ancient monuments, memorial tablets, Greek, Roman, and Christian temples, whole or broken columns, capitals, ruins, urns, busts, sphinxes, landscapes, views of places, gardens, groups of trees, flower-vases, flowers (either separate or in garlands), laurels, palms, garden tools, baskets of flowers, fruit, shells, shepherd's pipes and crooks, musical instruments of all kinds, especially harps and lyres, trophies of weapons and flags.

The animal world is also, of course, strongly represented: the owl, symbol of the untiring pursuit of wisdom and happiness; the crane, of watchfulness and forethought;¹ the bee, of indefatigable industry, etc.

Though often pompous in conception, affected in the choice of allegory, and, to our present ideas, distasteful and extravagant, the plates of this period form, when taken as a whole, a most highly interesting section in any collection of book-plates. Most of them are by unknown engravers; but, although the number of really first-rate artists who produced exlibris of this kind is very small, yet many of these plates are well engraved and worthy of attention, both from an artistic and

¹ From the legend that in a herd of cranes one keeps watch, and in order not to sleep stands on one foot holding in the other a stone, which if the bird fell asleep would fall and wake it. (See "Iconolog. Lexicon," Nuremberg, 1793.)

technical point of view. As long as the rococo influence is apparent, we find many pretty and interesting book-plates; but as the empire style



L. M. Steinberger sculp. A.V.

BOOK-PLATE OF THE EVANGELICAL COLLEGE AT AUGSBURG.

By L. M. Steinberger (*circa 1760*).

becomes predominant, stiffness and heaviness take the place of grace and beauty. If the exlibris illustrated in this chapter do not come up to the same level as those of the preceding cen-

turies, yet we shall find really good examples among them, and if our space were not limited, it is in this section, above all, that we should wish to increase the number of illustrations.

a. Engravers of Allegorical Exlibris.

The following engravers may be mentioned, although, as in former cases, it is impossible to give a complete list :

Leonhard Michael *Steinberger* (Augsburg); exlibris of the Evangelical College at Augsburg, *circa* 1760, with a representation, copied from an old picture, of a sermon delivered in the courtyard of the college, which is still in existence, and belongs to the Protestant school of St. Anna (p. 239).

Jakob Andreas *Fridrich*, Engraver to the Court of Württemberg (Augsburg).

Christof Andreas *Pfautz* (Ulm and Augsburg).

Emanuel *Eichel*, drawing master at the Protestant College at Augsburg; exlibris of Johann Konrad Beuther (Augsburg), *circa* 1770, a plate ornamented with putti, plans, view of a fortress, a globe, compasses, arms, etc.¹

Jakob Gottlieb *Thelot* (Augsburg); his curious exlibris of Franz Josef Fidel Brentano (Augsburg), *circa* 1740, is here reproduced (p. 241). The portrait at the top represents St. Nepomuk.

Johann C. *Stenglin*, Georg Christof *Kilian*,

Michael *Kauffer*, and Paul Jakob (or Johann Georg) *Laminit* (all of Augsburg).
Franz R. F. (or R.) *Brichet* (? Augsburg).



BOOK-PLATE OF FRANZ JOSEF FIDEL BRENTANO.

By J. G. Thelot (*circa* 1740).

Franz Karl *Heisig* (Vienna and Augsburg).
The well-known animal artist Johann Elias *Ridinger* (Augsburg) engraved a plate for himself—a boy with a tablet bearing the inscrip-

tion "Nulla dies sine linea," books lying on the ground, a copperplate, engraving instruments, palettes, brushes, etc., and behind, busts, shrubs, etc. This plate has not been proved to be a book-plate, and may have been only a trade card.

Johann Nepomuk *Maag*, Johann Michael *Söckler*, Josef Anton *Zimmermann*, court engraver (all of Munich).

Josef Peter Paul *Rauschmayr*, priest and engraver (Munich and Augsburg).

Egidius *Verelst*, court engraver (Mannheim, up to 1802, and Munich), and pupil of Johann Georg Wille, in Paris; exlibris of the Historical and Literary Society of Heidelberg, with view of the castle and town, *circa* 1762.¹

Aloys Count von *La Rosée*, Chamberlain and Councillor of State at Munich, an amateur engraver who, besides his own exlibris (1769) and that of Theodor Count von Morawitzky (library interior, 1770), executed a book-plate, here reproduced (p. 243), for his friend Alfons Kennedy, a learned Benedictine monk of the Scotch cloister at Regensburg, a student of natural philosophy, and member of the Academy of Sciences at Munich, *circa* 1769.²

Johann Michael *Mettenlcitner*, afterwards Inspector of Lithography (Munich).

Ernst Karl Gottlieb *Thelot* (Munich and Düsseldorf).

¹ Reproduced in E. L. Z. iv. 27.

² See "Ex-libris Journal," vol. vii., p. 30.

Johann Karl *Schleich*, Felix (?) *Halm*, Georg
Michael *Weissenhahn* (all of Munich).
Michael *Rentz* (Nuremberg and Kukusbad).



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BOOK-PLATE OF ALFONS KENNEDY.

By Count von La Rosée (*circa* 1769).

Martin *Tyroff* (Nuremberg), whose exlibris of Johann David Köhler, Professor, historian, and numismatist (Altdorf and Göttingen), *circa* 1730, is here reproduced (p. 244): Truth hands a pen to Clio, the Muse of History, while



BOOK-PLATE OF JOHANN DAVID KÖHLER.

By Martin Tyroff (*circa* 1730).

Chronos, over whom is a genius holding the arms of Köhler, stands by.

Georg Daniel *Heumann*, engraver to the Court of Brandenburg (Nuremberg and Göttingen).

J. P. *Funck*, Andreas Leonhard *Möglich*, Johann Adam *Delsenbach*, Adam Ludwig *Wirsing*, J. C. *Zick*, Johann Ludwig *Stahl* (all of Nuremberg).

Johann Friedrich *Volckart* (Nuremberg) ; his ex-



BOOK-PLATE OF LOTHAR FRIEDRICH ADAM FREIHERR VON
LÜTZERODE.

By J. F. Volckart (*circa* 1790).

libris of Lothar Friedrich Adam Freiherr von Lützerode (Bonn), whose classical studies are indicated by Minerva and the Coliseum at Rome, is here reproduced. It dates from the end of the eighteenth century, and took the place of an earlier and inferior plate en-

graved for the same owner by Dardenne (Bonn).

Nikolaus *Gabler*, a tanner, as well as a miniaturist and engraver (Nuremberg).

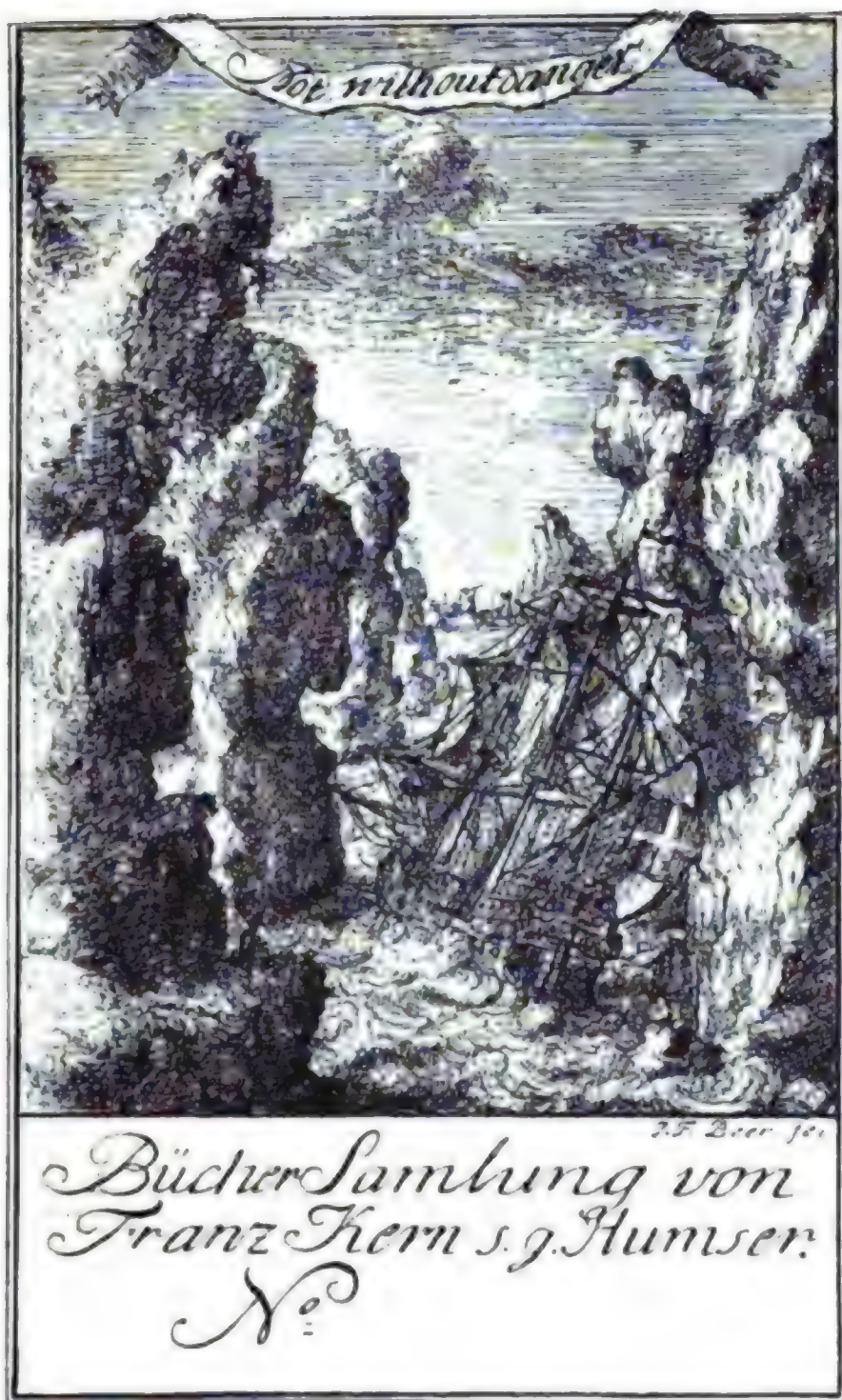
Johann Georg *Fridrich*, and *Meyr* (Regensburg).



BOOK-PLATE OF JOHANN JOSEF REUSS.

By J. G. von Müller (1779).

Christof Friedrich *Hörmann von Gutenberg* (Kaufbeuern, Augsburg, and Ulm), a very distinguished engraver; see above, p. 222, where his exlibris of the city of Kaufbeuern is reproduced.



BOOK-PLATE OF FRANZ KERN, CALLED HUMSER.
By J. F. Beer (circa 1790).

Johann Gottfried *Köppel* (Ansbach), who engraved the exlibris of the Karl-Alexander Gymnasium at Ansbach (Onoldini), *circa* 1780.

Johann Gotthard *von Müller*, a famous engraver of Stuttgart, member of the Academy of Arts in Paris; his exlibris, of 1779, for his friend, Johann Josef Reuss, physician and Councillor to the Duke of Württemberg, is here reproduced (p. 246); the snake of Æsculapius and the microscope point to the doctor's profession.

Ludwig Gabriel *Necker*, court engraver (Stuttgart).

Johann Jakob *Koller* (Frankfurt and Amsterdam).

Friedrich Ludwig *Neubauer*, Johann Heinrich *Wicker*, Anna Rosalia *Wicker*, Gottlieb *Welte*, Johann Christof *Berndt* (all of Frankfurt).

Josef (also "J. D.") *von Montalegre* (Frankfurt, Nuremberg, and Zittau), who engraved several distinguished plates, *e.g.*, those of Gottfried Polycarp Müller, Professor of Rhetoric and Poetry, Rector of the Gymnasium at Zittau, and Bishop of the Herrnhuter communities in Leipzig, Zittau, Marienborn and Herrenhut, *circa* 1725; this plate, which exists in two sizes, has figures of Minerva with spear and an owl, and Truth, and the initials "G. P. M." on a stone pedestal.

Johann Friedrich *Beer* (Frankfurt), whose original, though not beautiful, exlibris of Franz Kern, called Humser (*circa* 1790), is here reproduced (p. 247); the symbolism is explained by the motto "Not without danger."

Isaac J. Schnapper (Offenbach-on-Main).
C. (? Johann Conrad) Susemihl (Darmstadt).
Heinrich Cöntgen (Mainz) engraved the exlibris of
Friedrich Karl von Moser (here reproduced),
after a design by Johann Andreas Benjamin



BOOK-PLATE OF FRIEDRICH KARL VON MOSER.

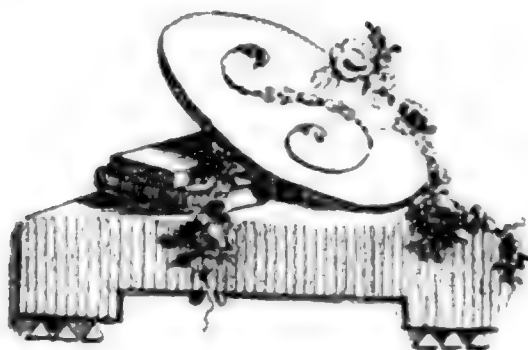
Designed by J. A. B. Nothnagel. Engraved by H. Cöntgen
(circa 1765).

Nothnagel, circa 1765. Von Moser, who was President of the Government of Hesse-Darmstadt, and a most distinguished statesman, handed on the copperplate to his friend Susanna Katharina von Klettenberg, whose name takes the place of the inscription "E Museo Frid.

K K

Car. de Moser." Fräulein von Klettenberg was the friend of Frau Rath Goethe, who is immortalized in the "Bekenntnisse einer schönen Seele," in "Wilhelm Meister's Apprenticeship."¹ Here again the design is a symbolical version of the motto "Aus dem Guten das Beste"—the bees being supposed to be seeking "the best" out of the flowers in the garden.

Johann Wolfgang von *Goethe*, the famous poet, while a student at Leipzig in 1767, etched a



BOOK-PLATE OF KÄTHCHEN SCHÖNKOPF.

By J. W. von Goethe (1767).

small book-plate for Käthchen Schönkopf; a pedestal with two books on it, and leaning on them an oval tablet with the initial "S" (Schönkopf), here reproduced. Goethe's etching for Käthchen's father, S. G. Schönkopf, a wine merchant in Leipzig, is not an exlibris, as has been supposed, but merely a trade card.²

Johann Martin *Bernigeroth* (Leipzig), one of

¹ See E. L. Z. vii. 12-15 and 62, 63.

² See E. L. Z. ix. 95 and x. 50. It is reproduced in Warnecke, p. 17.

whose pretty and finely engraved exlibris—that of Weller, *circa* 1760—is here produced. It is a good example of German rococo; the motto on the open book refers to the use of books.



BOOK-PLATE OF WELLER.

By J. M. Bernigeroth (*circa* 1760).

Another well-engraved but overcrowded plate is that of August Scholtz, Canon of Magdeburg, on which are to be found, among other things, a hill with a temple on it, Minerva with shield and spear, five putti (among them Apollo on clouds), books, pallets, brushes, coin cabinets,

telescopes, compasses, shells, sheaves of corn, mattocks, rakes, shovels, etc., as well as motto and inscription.

Christian Gottlieb August *Liebe* (Leipzig and Halle).



Caroli Benjamin Lengnich

BOOK-PLATE OF KARL BENJAMIN LENGNICH.

By K. L. Crusius (17 . .).

C. G. W. *Behrisch*, J. B. *Brühl*, Wilhelm *Arndt*, Christian Gottlieb *Geyscr*, Johann Stephan *Capioux* (all of Leipzig).

Karl Lebrecht *Crusius* (Leipzig); his exlibris of Karl Benjamin Lengnich, Archdeacon of Danzig, and numismatist, is here reproduced.

Lengnich had another book-plate by Christian Gottlieb Geyser, with a similar motive.

Johanna Dorothea *Philippin*, *née* Sysang (Leipzig), who engraved four exlibris.



BOOK-PLATE OF LUISE GOTTSCHED.

By J. M. Stock (*circa* 1750-60).

Johann Michael *Stock* (Leipzig), Goethe's master in the art of etching; he engraved the plate of G. E. Weinland (Leipzig), and probably that of the original possessor of the copperplate, Luise Adelgunde Viktorie Gottsched, *née* Kulmus (Leipzig), wife of the famous professor

and critic, *circa* 1750-60¹ (see illustration) ; a female figure, the symbol of study, is surrounded with putti, representing music, geography, history and literature, and below are the arms of Gottsched and Kulmus. Both exlibris are copied from that of Erhard Friedrich Weinland, Senator of Esslingen, *circa* 1750.

Gotthelf Wilhelm *Weise* and Karl Friedrich *Holtzmann* (Dresden).

Karl Gottfried *Nestler*, Inspector of the Print Cabinet at Dresden.

Ephraim Gottlieb *Krüger*, Professor (Dresden).

Johann Georg *Böhm* (Dresden) ; five exlibris for Count Chotek.

Christian Friedrich *Boetius* (Dresden) engraved several plates for Moritz Karl Christian Woog, Dean of Oschatz and Dresden, displaying a skeleton with balance ("Waage").

Johann Christof *Sysang* the younger (Halle, Dresden and Leipzig), who engraved, among others, the fine landscape exlibris of Clauser.

Johann Heinrich *Tischbein* jr. (and Müller ; Cassel) ; exlibris of the Evangelical-Lutheran Orphanage at Cassel, *circa* 1790.

A. *Beck* (Brunswick) ; one of the five exlibris of Franz Dominik Häberlin, of Ulm, Professor of Law at Helmstädt.

Johann Philipp *Ganz*, engraver to the King of Hanover ; exlibris of Christian Friedrich Schnauss (Gotha), three varieties.

Dardenne (Bonn) ; the first exlibris of Lothar

¹ See E. L. Z. ii. No. 4, p. 22.

Friedrich Adam Freiherr von Lützerode, showing the Coliseum at Rome.

Maria Elizabeth Wyon, afterwards Lamblotte (Cologne).

Von *Mettelj* (Cologne).



BOOK-PLATE OF DANIEL CHODOWIECKI.

By himself (1777).

Charles *Dupuis* (Bonn and Cologne), Artillery Lieutenant and draughtsman to the Electors Max Friedrich and Max Franz of Cologne.

Daniel *Chodowiccki*, the well-known engraver and Director of the Academy of Arts in Berlin ;¹

¹ See for his exlibris, E. L. Z. ii. No. 1, p. 14, and No. 4, p. 24 ; iii. 91 ; iv. 16, 118 ; viii. 34-45.

his own exlibris, 1777, here reproduced, is wholly symbolical : the Genius of Art leads a student to the breast of Mother Nature. The following exlibris are also by Chodowiecki : French Seminary in Berlin, 1772—philosophers planting and watering young trees, symbolical of the education of the young ; copied by the Swiss engraver, Johann Rudolf Schellenberg for two exlibris of the Municipal Library of Winterthur ;¹ David Fridländer, merchant and author (Berlin), 1774, representing Mercury and Apollo ; Christof Salomon Schinz, Doctor of Medicine (Zürich), 1793 — Æsculapius driving away Death from a sick man. An engraving of 1788 representing Minerva and Victoria, with Socrates, was not originally an exlibris, but a vignette probably engraved as a book-illustration. It was afterwards appropriated and used as a book-plate by Dr. Friedrich Philipp Usener, judge and syndic at Frankfurt, a Chodowiecki-collector, who had his name engraved on the stone against which Socrates leans.

Johann Wilhelm *Meil*, Director of the Academy of Arts in Berlin, engraved at least sixteen book-plates which, though not important works of art, are typical of the art of the period, both in their design and in the delicacy of the drawing and engraving. As an example of his work we reproduce the exlibris of Alexander Meyer, *circa* 1795, which displays all the favourite

¹ See above, p. 84.

symbolical devices—Mercury, putti, books, maps, a globe, a crane with a stone in its claw,



BOOK-PLATE OF ALEXANDER MEYER.

By J. W. Meil (*circa* 1795).

and an obelisk. Another good plate by J. W. Meil is the exlibris of Imanuel Johann Gerhard Scheller, a celebrated philologist and teacher

L. L.

at Lübben, and Professor at Brieg, *circa* 1790, with figure of Minerva, an owl, a beehive, wreaths, and a tree, in front of Roman ruins.

Johann Ernst *Gericke* (or *Gercke*, Berlin) engraved several plates, of which we reproduce that of Johann Heinrich Samuel Formey, Professor, Privy Councillor, Member of the Prussian Academy of Sciences, and writer on historical and theological subjects (Berlin), *circa* 1760 (p. 259).

Johann Konrad *Krüger* (Berlin); two exlibris of the Count Palatine Cothenius (Berlin).

Daniel *Berger*, Professor and Deputy-Director of the Academy of Arts (Berlin).

Anton *Wachsmann*, and *Wolff* (Berlin).

Michael Siegfried *Löwe* (Berlin and Dresden).

E. *Kinne* (?) (Kleinschönebeck).

Erhard and F. von *Hahn*, amateur engravers (Basedow).

H. *Westphalen* (Hamburg).

Johann Dietrich *Fos* (Hamburg), who engraved one of the two exlibris of Johann Heinrich von Hollander, Councillor at Riga, *circa* 1780.

Isaak *Saal* (Danzig).

Other engravers are: *Bendix*, exlibris of F. L. Bouvier, tutor to Prince Charles of Prussia, (Berlin) *circa* 1795; Chronos pouring oil over an antique lamp, a motive used again on his exlibris of J. Euchel, though the design is different; C. *Graf*, F. A. *Feuerbach*, O. G. *Noder*, Matthias *Pock*, Karl Gustav von *Hille*, *Weber*, De *St. Hilaire*, Andreas *Höger*, Johann Balthasar *Wening*, Karl *Hempels* (? *Henpels*),

libris, but as he worked chiefly at Berne, they do not come within our scope.¹

AUSTRIA :

Johann Christof *Winkler* (Munich and Vienna) ; exlibris of Jamerai du Val, Librarian to the Emperor (Vienna), *circa* 1750. The owner is depicted in four attitudes : before his coin cabinet, pruning a tree, tending cattle, and ploughing ; in the background is his house, and above a shepherd's crook, garden utensils, and scientific instruments (p. 261).

Johann Adam *Schmuser*, Kilian *Ponheimer*, Johann Kaspar *Weinrauch* (all of Vienna).

Junker (? Karl Ludwig, Minister at Rupperts-hofen).

Karl *Schneeweis* (Salzburg and Milan).

Philipp *Binder* (Pest), who engraved the classical exlibris of the Royal University of Pest, with Apollo, globe, books, etc., *circa* 1790.²

Johann *Berka* (Prague), Johann *Boehm*, J. *Gleich*.

Foreign Engravers :

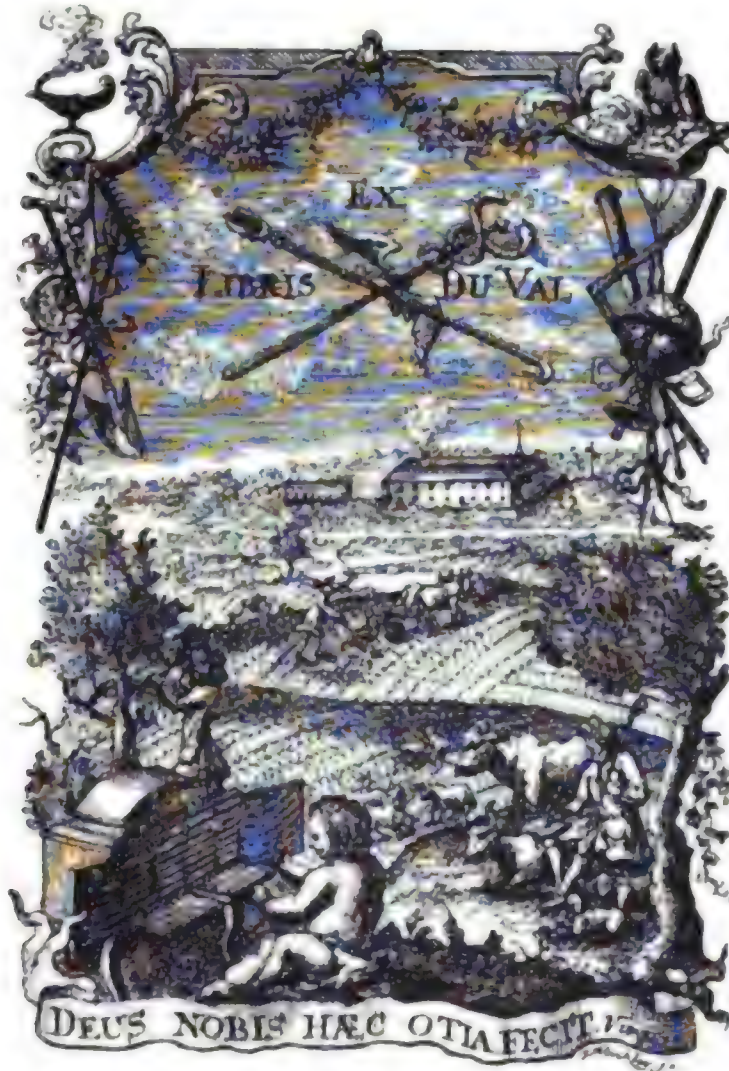
Ferdinand *Wachsmuth* (Paris) ; exlibris of Friedrich Rudolf Salzmann and Johann Lorenz Blessig, both of Strassburg, *circa* 1774 (see above, p. 85).

Sebastian *Le Clerc*, and *Lebert* (Paris).

¹ See L. Gerster "Die Schweizerischen Bibliothekzeichen," p. 323.

² Reproduced in the "Zeitschrift für Bücherfreunde," April, 1900.

Johann Georg *Wille* the younger (Paris) ; exlibris of Johann Valentin Meyer, Senator of Hamburg, 1766. Engraved by Halm.
 Pieter *Tanje* and Simon *Fokke* (Amsterdam).
 S. G. *Küttner* (? of Mitau).



BOOK-PLATE OF JAMERAI DU VAL.
 By Johann Christof Winkler (*circa* 1750).

b. Unsigned Allegorical Exlibris.

As examples of *unsigned* allegorical exlibris the following may be given :

Exlibris of the Royal Prussian Customs and Admiralty Court at Königsberg, *circa* 1726, probably by Wolfgang Philipp Kilian, who lived formerly at Augsburg and Nuremberg, but afterwards migrated to Königsberg, where he died in 1732¹ (p. 263).

Five exlibris of Count Zinzendorf, *circa* 1770.

Ten exlibris of Count Schaffgotsch, *circa* 1725-1800.

The pretty plate of Ernst Adam Levin von Trotta, called Treyden (several varieties of size and engraving), which may be ascribed to J. W. Meil, *circa* 1770.

Nine different exlibris of Professor Christof Jakob Treu, Anatomist and Physician in Ordinary (Nuremberg), *circa* 1760, with the arms of the Academy of the Emperor Leopold, cornucopiae and dogs, symbolical of fidelity ("Treue").

Exlibris of the Duchess Luise Dorothea of Saxe-Gotha, the friend of Frederick the Great, *circa* 1760; in honour of the king two putti are introduced holding a shield with the inscription "F. R. (Fridericus Rex) Vivat."

Exlibris of Karl Gottlieb von Guichard, Colonel in the Prussian army, a learned and well-read officer, who knew Syriac and Chaldaic, and was a welcome guest at the table of Frederick the Great, by whom he was called "Quintus Icilius," owing to some controversy about the centurion Quintus Cæcilius or Icilius; his exlibris (*circa* 1763) displays, beneath a palm, a

¹ E. L. Z. x. 77.



BOOK-PLATE OF THE ROYAL PRUSSIAN CUSTOMS AND ADMIRALTY
COURT AT KÖNIGSBERG.

By W. P. Kilian (?) (circa 1726).

rococo shield with inscription, two putti, a lyre, sword, spear, shield and helmet; it was made for the library given by the king to Colonel von Guichard at Hubertusburg, a Saxon castle pillaged by that officer in revenge for the havoc caused by Saxon troops in the royal palaces in the neighbourhood of Berlin.

The exlibris of the family of Von Stromer (Nuremberg) is less beautiful, but its technique ("Schabkunst") is interesting. It shows Minerva with the arms of Von Stromer.

Book-plate of Johann Siegfried Breu, Senator at Strassburg, *circa* 1745; the naked Goddess of Fortune with a sail on a winged globe.

Exlibris of Christof Friedrich Nicolai, bookseller and writer (Berlin), two sizes and five varieties of engraving, books with genii in front of a tree trunk and bushes.

Exlibris of Josef Paul Edler von Cobres, honorary member of the Academies of Berlin, Danzig and Halle, banker and Captain of the town militia of Augsburg. Ennobled in 1780, probably a Spanish Jew; an heraldic tree with a twig grafted on it in token of the ennoblement of the owner, which was coupled with the uncommon condition that his successors should have no right to avail themselves of it, if they entered into trade (*circa* 1782). This plate is here reproduced (p. 265).

Exlibris of Johann Peter Cerroni, Imperial Secretary, Moravian bibliophile and historian (Vienna), *circa* 1795-1800, here reproduced (p. 266); it displays, in addition to the name, a



BOOK-PLATE OF JOSEF PAUL EDLER VON COBRES (circa 1782).

bust of Aspasia, here, no doubt, symbolic of Eloquence.

Exlibris of Fridrich Anton Gallisch, Professor and surgeon (Leipzig), 1768, by M. F. B.; arms with Mercury, Hygeia, bales of merchandise and scales.



*Ex Bibliotheca
Joannis Petri Cerroni
S. C. R. A. M. Secretarii.*

BOOK-PLATE OF JOHANN PETER CERRONI (*circa* 1795-1800).

Jakob Brentano-Mezzegra (Rebdorf); view of a garden with temple, columns, etc.

Anton von Bretfeld, University Professor and jurist (Prague), *circa* 1795; probably by Johann Berka (Prague).

As an example of a book-plate with decorated label for the inscription, of which there are a

large number, we give that of J. L. Schmucker, doctor in the Prussian army, *circa* 1785.



BOOK-PLATE OF J. L. SCHMUCKER (*circa* 1785).

(D.) LIBRARY INTERIORS.

“Library Interiors” form a special and distinctive division among the plates of the eighteenth century. They show as a rule the interior of a library, or part of a library, with book-cases, or a view through several rooms lined with books. The book-cases or book-shelves are the character-

istic feature. Sometimes the room is drawn from a real library, but more often it is purely imaginary. How far this form of book-plate was the result of fashion is shown by the fact that "Library Interiors" (*modern plates excepted*) are scarcely known outside the eighteenth century. Where they give an accurate representation of a real library they have some significance, but as a rule there is a great uniformity and monotony about them. However, they reflect the taste and the formality of the time, and, as must be acknowledged to their credit, they were executed with the most patient attention to detail, and with considerable delicacy of technique. If they show no signs of art in the true sense, that again is the fault of the time, which produced no *first-rate* artists in this branch of design.

No one who makes his "Library Interiors" into a special division of his collection will deny that, taken as a whole, they have a peculiar charm and exercise a fascination which accounts for their being so eagerly sought for by collectors.

Besides the shelves filled with books we find on these plates a great variety of objects intended to indicate the erudition of the owner, or his special branch of study. Loose books, open or shut, sometimes in orderly array, sometimes scattered about promiscuously, are common; and among other learned accessories may be noted writing materials, globes, compasses, and other instruments, coin cabinets, plans, shells, plants, fruit, rulers, telescopes, genealogical trees, bales of merchandise, musical instruments, urns, busts, statues, paintings,

arms and armour, antiquities, skeletons, the snake of Æsculapius, the owl of wisdom, Pegasus, attributes of Justice, saints, gods, symbolical figures, putti, etc. We are also given peeps into gardens, or views of temples, castles, towers, rivers, or the sea.

We shall not be far wrong in giving the number of German (including a few Austrian) "Library Interiors" as upwards of one hundred different plates; this does not include the numerous *modern* exlibris of this class, which, though not executed with such patient precision, are more realistic and less formal.¹

a. Engravers of Library Interior Exlibris.

Of engravers of library interior plates the following may be named:

Johann Ulrich *Kraus* (Augsburg), who engraved the exlibris (in four sizes) of Zacharias Konrad von Uffenbach, Doctor Juris, Sheriff and Senator at Frankfurt, and a well-known bibliophile

¹ A special monograph on this subject has been compiled by Sir Arthur Vicars ("Library Interior Book-plates," 1893), which gives a list of 283 different plates, including seventy-eight *German* examples; of the twelve plates illustrated, seven are German. From this carefully compiled list about twenty German plates are missing, which have come to light since its publication, besides, of course, the numerous modern plates of this class produced since 1893. The largest number of "Library Interiors" are, it is safe to say, in the collection of the author and in that of the late Sir A. W. Franks, now in the British Museum.

and collector of coins and works of art.¹ This plate gives a long perspective view of a library, with the usual accessories, and a beautiful border of roses.

One of the many engravers of the name of *Klauber*, probably Ignaz Sebastian (Augsburg).

Bartholomäus Ignaz *Weyss* (Munich); one of the three exlibris of Ferdinand Reichsedler von Hosson, Member of the Aulic Council of the Electorate of Bavaria, electoral Herald, Secre- of the Order of St. George (Munich, ennobled 1775), *circa* 1780; here reproduced (p. 271). The genealogical trees, etc., point to his her- aldic office; the surcoat displays the lion of the Palatinate, the table-cover the Bavarian lozenges, and the shield of Minerva the Order of St. George. The plate is rather interesting than beautiful. Hosson's second exlibris, a library interior with a distant view of the sea, a ship and a castle, is a finer piece of engraving, and may be ascribed to the next-named en- graver, J. M. Söckler.

Johann Michael *Söckler* (Munich), a pupil of Jung- wirth; his exlibris of Heinrich Braun, Canon and Ecclesiastical Councillor, reformer of the school system in Bavaria, *circa* 1770, is here reproduced (p. 272). It gives a view of two rooms, with a figure of Minerva, an owl, putti and arms, framed in a simple and graceful rococo border.

¹ Reproduced in Warnecke, plate xviii.

Josef Anton *Zimmermann*, engraver to the Court of Bavaria (Munich).

Aloys *Count von La Rosée*, Chamberlain and Councillor of State, President of the Council, etc. (Munich); an amateur who engraved, among other plates, the exlibris of his relative Count



BOOK-PLATE OF FERDINAND REICHSEDLER VON HOSSON.

By B. I. Weyss (*circa* 1780).

Theodor Morawitzky (Munich), 1770. It has the usual figure of Minerva in a library.

Martin *Tyroff* (Nuremberg); exlibris of Wilhelm Alexander Balaus, advocate and bibliophile of Brünn in Moravia, *circa* 1750.¹

Hermann Jakob *Tyroff*, pupil of his father Martin (Nuremberg).

¹ Reproduced in Von Heinemann, plate 136.

J. P. *Funck* (Nuremberg); exlibris of Heinrich Hartlib, Pastor of St. Sebald, Nuremberg, 1780. It displays the owner before a table and crucifix,



BOOK-PLATE OF HEINRICH BRAUN.

By J. M. Söckler (*circa* 1770).

with a view into his library, the whole surrounded by a rococo frame.

Johann Baptist *Homann*, Johann Adam *Schweickart*, Georg Christof *Walwert* (all of Nuremberg).

Georg Daniel *Heumann* (Nuremberg and Göt-

tingen). Among others, one of the three plates of Johann Michael von Loën, Prussian Privy Councillor and author (Frankfurt), *circa* 1725:



BOOK-PLATE OF DR. JOHANN CHRISTOF HARRER.

By J. G. Fridrich (*circa* 1767).

view, through library and loggia, of a park and pagoda.

Josef von Montalegre (Frankfurt, Nuremberg and Zittau).

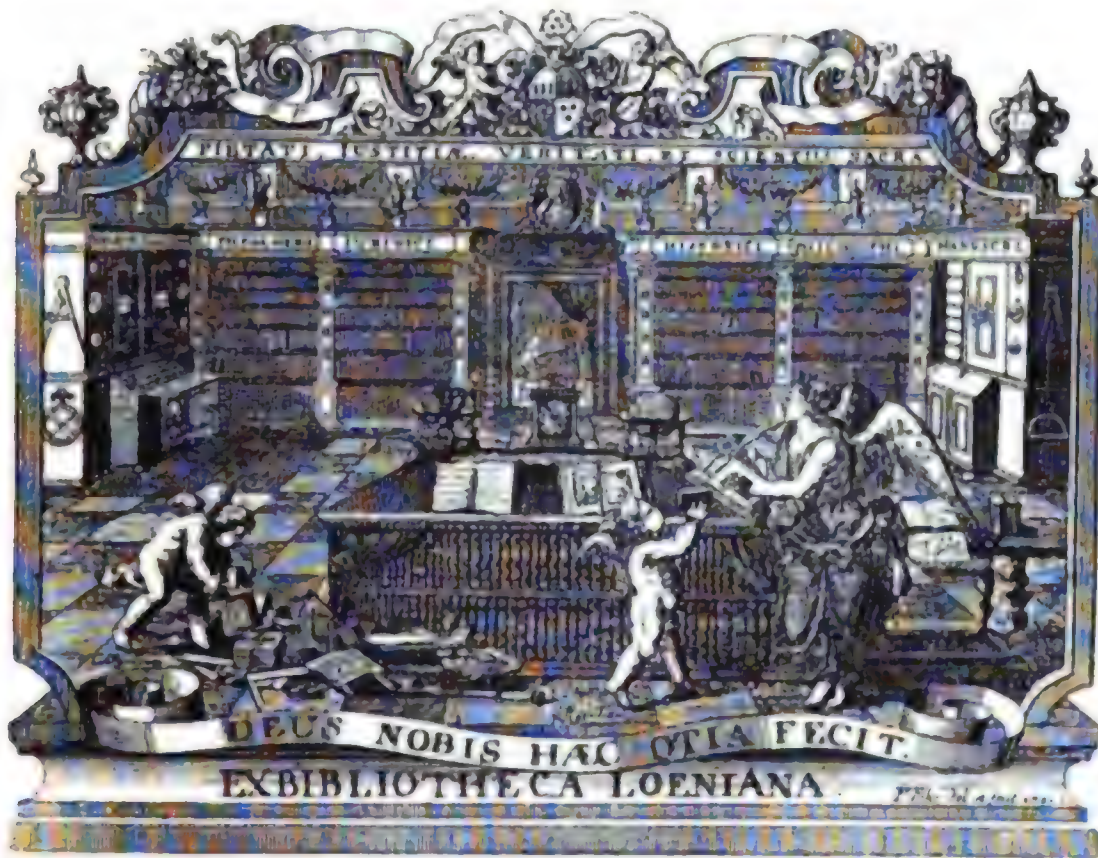
N N

Johann Georg *Fridrich* (Regensburg): exlibris of Johann Christof Harrer, M.D., surgeon of the garrison at Regensburg, *circa* 1767, here reproduced (p. 273). Interesting from the professional allusions.

Christof Friedrich *Hörmann von Gutenberg* (Kaufbeuern, Augsburg and Ulm). Among other plates, he engraved one for his relative, Sebastian Wolfgang Ludwig Hörmann von Gutenberg, *circa* 1775: in front of a book-case Justice studies the "leges divinæ"; to the right are books lettered "jus civile" and "jus publicum," while below are volumes of the "leges naturales, criminales, Germaniæ" and "feudales." The initial letters of the motto correspond with those of the name, W standing for V.

Johann Heinrich *Wicker* (Frankfurt): exlibris of Heinrich Wilhelm Lehnemann, Doctor Juris (Frankfurt). A room with book-cases, volumes lettered with the names of favourite books, and portrait collections, *circa* 1730. Also one of the exlibris of Johann Bernhard Nack, merchant (Frankfurt), after 1759. Nack owned two other plates, coarsely engraved by De St. Hilaire, 1759, after a design by Dr. Osterländer. Becoming dissatisfied with these, as may easily be imagined, Nack had the same design—a merchant in front of Minerva, with Mercury, the sea, and a seaport town—engraved afresh by Wicker. For the sake of economy the new exlibris were printed, lightly coloured, on the back of the former plates, a procedure which is probably unique.

Peter *Fehr* (Frankfurt) engraved two exlibris for Johann Michael von Loën, Prussian Privy Councillor, President of the Council, jurist, bibliophile and author, a great-uncle of Goethe (Frankfurt). One of these, dated 1725, is here



BOOK-PLATE OF JOHANN MICHAEL VON LOËN.

By Peter Fehr (1725).

reproduced. It represents the contents of Von Loën's library, with theological, legal, historical and philosophical works in the centre; on the left a bureau containing a collection of prints (*Bibliotheca Calcographica*), and on the right one with a collection of MSS.; the signification of the three figures is explained by the inscriptions,

"colligendum," "eligendum," and "multiplicandum," the collection, choice, and increase of books and of knowledge. Von Loën's second exlibris, with view of library and garden, is copied from a third plate engraved by G. D. Heumann, to which it is superior in execution. The same view, unsigned, is found again on the exlibris of Johann Daniel (von) Olenschlager, Doctor Juris, Councillor to the Electorate of Saxony and to the King of Poland, Imperial Privy Councillor, Sheriff of Frankfurt and publicist (Frankfurt), *circa* 1730. This plate is also probably by Peter Fehr.

"H. O. and B. A. Cöntgen" (Mainz) sign the exlibris of Johann Philipp Burggrave, physician of Frankfurt (early eighteenth century). A vaulted library with pictures, statues, and portrait-medallions. The borders of the plates by Peter Fehr, mentioned above, show a strong resemblance to this engraving by Cöntgen.

Johann Martin *Bernigeroth* (Leipzig) : exlibris of E. L. von Danckelmann, 1745, arms on a pedestal in a library.

Johanna Dorothea, *Philippin née* Sysang (Leipzig).

Karl Gottfried *Nestler*, Inspector of the Print Room at Dresden, "liberalium artium cultor," as he called himself.

The brothers Johann Friedrich and Johann David *Schleuen* (Berlin) worked together, and usually signed their plates "Schleuen" only. They engraved the plate of the German poet Johann Wilhelm Ludwig Gleim, of Ermsleben, Berlin,

and Halberstadt, with the inscription, "Gleimii et amicorum" ¹ (end of eighteenth century).

Johann Ernst *Gericke* (Berlin) engraved the large portrait and library interior exlibris of Johann Karl Wilhelm Möhsen, Physician in ordinary, and numismatist (Berlin), 1757.² On the left a number of bookshelves in flames refer to the destruction of the library by fire at the date given (September 1, 1753); another date, 1756, is that of the reinstatement of the library. Möhsen possessed also another exlibris by Gericke, 1756, a rococo cartouche with putti.³

Christian Benjamin *Glassbach* (Magdeburg) engraved the historical exlibris of Johann Georg Heinrich Oelrichs, Rector of the "Raths-und Friedrichsschule" at Küstrin, and afterwards Prorector of the Friedrichswerder Gymnasium at Berlin. It illustrates the bombardment of Küstrin by the Russians in 1758, and the destruction of the library by a shell, and below, the re-establishment of the library in Berlin, 1759. The idea for this exlibris was probably suggested by the Möhsen plate described above.⁴

There exist, besides, library interiors by J. J. *Müller* (Hanover), G. *Haupt* (an anonymous plate), Johann Gottlob *Bruchholz* (exlibris of Gottlob), Andreas *Hoeger* (exlibris of G. C. Oe, with the owner reading, coin cabinets, and a large figure of Christ on the cross, 1741),

¹ Reproduced in Von Heinemann, plate 149.

² *Ibid.*, plate 139.

³ Reproduced in E. L. Z. v. 52.

⁴ Reproduced in Warnecke, plate xix.

Strganowsky, apparently a Pole or Bohemian (exlibris of Quirin Josef Chylik), and by the following foreigners :

Gerard *Scotin* the elder (Paris). He engraved the fine plate of Dr. Johann Heinrich Burckhard, Physician in Ordinary to the Court of Brunswick (Paris and Brunswick), 1715; a hall with statue of Hygeia, and various allusions to his profession, etc.

Ferdinand *Wachsmuth* (Paris), who engraved the two almost identical exlibris of Johann Lorenz Blessig, Professor and theologian, and Friedrich Rudolf von Salzmann, publicist and jurist, both of Strassburg, *circa* 1775 (see above, p. 85). The latter was, in 1774, tutor to the future Minister, Von Stein, at Göttingen, and in 1776-7 published, in conjunction with his friend Blessig, a weekly newspaper on National Alsatian lines. The friendship between the two men explains their use of the same exlibris.

b. Unsigned Library Interior Exlibris.

Among the *unsigned* library-interior plates also we find a number of elaborately engraved exlibris, some of the most interesting of which may be mentioned :

Exlibris (in two sizes) of the Benedictine Monastery of Raigern (Rayhradensis), near Brünn in Moravia,¹ with a monk writing, and the "chronostich" inscriptions (see above p. 59), 1784 and 1789; the three exlibris of Karl Ferdinand Hommel, jurist (Leipzig), 1762 and 1767, with

¹ Reprinted from the original copperplate in E. L. Z. vi. 76, 77.

statue of Apollo and the threatening "Lex Bibliothecæ," given above (see p. 45); Konrad Edler von Albrecht, Imperial Councillor and Resident at the Court of Portugal (Vienna), with Minerva, Pegasus, arms, globe, and two putti bearing the helmets and crests on their heads; Josef Wratislaw (Edler von) Monse, Doctor Juris, lawyer, Imperial Councillor, (Brünn and Olmütz), with owl, lamp, scales, sword and chain of honour (punishment and rewards), beehive and bees with flowers; exlibris of the Orphanage at Halle, with long perspective view of double bookcases on each side, and the Prussian eagle; "Leihbibliothek der fürstlichen Waisenhausbuchhandlung" at Brunswick, with six busily-occupied putti, and a man in negligée attire reading; Johann Anton Count Schaffgotsch, Privy Councillor, Higher District Judge in Silesia; his exlibris was engraved after his death, in 1742, with arms, a skull, and four allegorical figures of Justice and Learning; Library of the "Exercitien-Haus" of the Jesuits (Munich), with S. Aloysius von Gonzaga, S. J., a crucifix as symbol of self-denial, a lily the symbol of purity, and the Madonna; Library of the Sheriffs at Leipzig, with figure of Justice; J. H. Flick, a schoolmaster at Homburg, with an "ara scientiarum" and instruments (an amateur's work); Charles Louis de Magis, Envoy of the Prince Bishop of Louvain to the German Diet of Regensburg, probably by Johann Georg Fridrich (Regensburg), arms, with a lion as supporter, and a putto; Bibliotheca Fregiana, urns, bales of merchandise, the staff of Mercury, view of ships, etc.

Besides the above the following are especially noteworthy for delicacy of engraving: Martin Reinhardt, Pastor (Augsburg), with the owner reading, window, and open doors; Johann Erhard Schiffauer, Apostolic and Imperial Notary at Freysing, 1777, apparently by Johann Michael Söckler (Munich), a book on a table in a library; Endter (Nuremberg), figure of History recording events, etc.

All the foregoing plates with views of library interiors belong to the eighteenth century.



CHAPTER IX

ECCLESIASTICAL EXLIBRIS FROM THE FIFTEENTH TO THE NINETEENTH CENTURY

IN the foregoing pages many ecclesiastical exlibris have been described and reproduced, but they form so distinct and important a branch of the subject that a separate chapter is necessary for their due consideration. The book-plates of monasteries and divines are of extraordinary interest from the historical point of view, though they are not in all cases of great artistic merit.

The main reason which made the monasteries in the Middle Ages the centres of intellectual life, and the distributors of learning, was their possession of libraries. Every institution possessed rare illuminated MSS., of which it was justly proud, and which were carefully and jealously guarded, often being chained to their places to insure against theft. Such treasures would not willingly be lent. They must be studied where they lay, and the only exception to this rule would be when a volume

was lent to a scribe from some other monastery to be laboriously copied—a work lasting for months or even years. This was the only method by which books could be multiplied, and it is to the industry and patience of monkish copyists that we owe the preservation of numerous literary masterpieces. In those days the name of the monastery would be written inside the cover or on the flyleaf of the volume, and often the arms of the foundation or of the abbot would be added. So long as every volume had to be written by hand libraries were necessarily of limited extent, but after the invention of printing they increased rapidly in size. As we have seen above, the earliest printed book-plates soon followed, and of the three oldest plates known (see above, p. 94), one belonged to a monk, Hildebrand *Brandenburg*, of the Carthusian Monastery of Buxheim, near Memmingen, in Bavaria, and another to Hans *Igler*, called *Knabensberg*, a Bavarian divine, the date of both being about 1470. Printed book-plates, however, did not find their way into monastic libraries until the sixteenth century, when numerous examples are found. From that time to the present there has been no lack of monastic exlibris.

(A.) ENGRAVERS OF ECCLESIASTICAL EXLIBRIS.

Before dealing with ecclesiastical plates in detail, the following engravers, whose names are found on the exlibris of monasteries and divines, may be mentioned :

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a. *Exlibris of Monasteries.*

GERMANY: *Augsburg*: Lukas Kilian: Monastery of Chiemsee, 1637.

Wolfgang Kilian: Chiemsee, 1654, here reproduced.

Johann Ulrich Frank: Chiemsee, 16 . .



BOOK-PLATE OF THE MONASTERY OF CHIEMSEE.

By Wolfgang Kilian (1654).

Georg Andreas Wolfgang: Kremsmünster, 17 . .

Andreas Ehmann: Augsburg, Holy Cross, 16 . .

Josef Sebastian and Johann Baptist Klauber: Münster-Schwarzach, 1746.

Josef Erasmus Belling: Mönchsroth, Wessobrunn, Ettal, 17 . .

Georg Konrad Bodenehr: Wiblingen, 17 . .



BOOK-PLATE OF THE MONASTERY OF TEGERNSEE.

By Christof J. Stenglin (1700).

Johann Heinrich Störcklin : Mönchsroth (see p. 298), Regensburg, Au, 17 . .

Leonhard Michael Steinberger : Evangelical College, Augsburg, 17 . .

Matthias Sigmund Salmus Müller : Andechs, 17 . .

Jakob Andreas Fridrich : Regensburg (Dominican), 17 . .

Munich: Christof J. Stenglin: Tegernsee, here reproduced (p. 283), Baumburg, 17 . .

Josef Mörl: Weihestephan, 17 . .

Franz Xaver Jungwirth: Polling, 17 . .

Johann Nepomuck Maag: Polling, 17 . .

Peter Herwegen: Schäftlarn, Munich (St. Boniface), 186 ., 1872.

Freising: M. U. Hittinger: Weihestephan, 16 . .

Regensburg: Bernhard Gottlieb Fridrich: St. Emmeram, 17 . .

Mayr: Mallersdorf, 17 . .

St. Nicholas, near Passau: Franz Buchholzer: St. Nikolaus, 17 . .

Würzburg: Johann Baptist, or Balthasar, Gutwein: Oberzell, 1764.

Wiesbaden: Walter Schulte vom Brühl: Offenburg, 1896.

Neuwied: "E. G.": Sayn, *circa* 1775.

Berlin: Georg Otto: Kremsmünster, 1893.

Karl Leonhard Becker (now at Bonn): Nonnenwerth, 1896.

Also (residence unknown) Matthias Küsel (Wettenhausen, 1658); H. Franck (Wengen, 1682); Alexander Maur (Au, 17 . .); A. Schön (Diessen, 1755); F. Grassanter (Mönchsroth, 17 . .).

AUSTRIA: *Vienna*: Friedrich Schaur: Seitenstetten, 17 . .

Josef A. Schmuzer: Herzogenburg, *circa* 1730.

Hugo Gerard Ströhl: Geras, 1895.

Olmütz: Anton Josef Schindler: Olmütz, 17 . .

Prague: Johann Christof Schmischeck: Secon, 1634 (see p. 285).

Anton Birckhardt: Neudorf, 17 . .

Johann Berka: Mariabrunn, near Saar, 17 . .

Also Anton Wierix (Nikolsburg, 15 . .); A. Drost (St. Paul in the Lavantthal, 17 . .); F. Meyer (Seitenstetten, 17 . .).

b. Exlibris of Divines:

GERMANY: *Nuremberg*: Albrecht Dürer: Dr. H. Pömer (Nuremberg), 1525 (p. 110).

Resch, or Roesch (woodcutter): Dr. H. Pömer, 1525 (p. 110).

School of Dürer: Stephan Rosinus (Passau), 15 . .

Johann David Tyroff: Erhard Christof Bezzel (Poppenreuth, near Nuremberg), *circa* 1720.

Augsburg: Dominik Custos: Johann Georg von Werdenstein
(Eichstätt), 1592.

Wolfgang Kilian: Sebastian Myller, Suffragan of Augsburg,
1635.



BOOK-PLATE OF THE MONASTERY OF SEON.

By J. C. Schmischeck (1634).

Johann Striedbeck: Johann Baptist Renz (Augsburg), 1697.

Munich: Johann Sadeler: Ferdinand von und zu Hagenau
(Munich), 1646.

Franz Ertinger (Munich?): Wilhelm Oswald (Munich), 1688.

- Josef Mörl: Gelasius Hieber (Augsburg), 17 . .
- August Hess: J. J. J. von Döllinger (Munich), 18 . .
- Peter Halm: Friedrich Schneider (Mainz), 1891-2.
- Hans Beat Wieland: Emil Veesenmayr (Wiesbaden), 1899.
- Schleissheim*: Otto Hupp: Friedrich Schneider (Mainz), 1891-2.
- Berechtesgaden*: Bernhard Wenig: P. Hugo Schmid (Kremsmünster), 1899 (reproduced in Chap. XI., *B. a*).
- Würzburg*: Johann A. Salver: Johann Philipp von Greiffenclau (Würzburg), *circa* 1700.
- Karl Behrens: Johann Hartmann (Dalherda, Würzburg), 1896, and Dr. Jakob von Kühles (Würzburg), 1896.
- Constance* (?): T. H. V. B.: Jakob Eliner, Suffragan of Constance, and Dr. Bartholomäus Mätzler (Constance), *circa* 1570.
- Mainz*: Jakob Holdenrieder: Franz Anton Xaver von Scheben (Mainz), 17 . .
- Klemens Kissel: Dr. Johann Michael Raich (Mainz), 1893, and Dr. Franz Falk (Kleinwinternheim), 1892.
- Cologne*: B. H. de Brockes, Electoral Councillor: Klemens August Duke of Bavaria, Archbishop and Elector of Cologne, 1760.
- Warburg*: Anton Eisenhoit: Theodor von Fürstenberg, Prince Bishop of Paderborn, 1603.
- Breslau* (?): Jakob Landnitz: Karl Franz Neander von Petersheidau, Suffragan of Breslau, 16 . .
- Görlitz*: Georg Starke: Adolf Treblin, Provost (Breslau), 1894.
- Karl Ernst: Wilhelm Sauber senior (Gutengermendorf), 1895.
- Strassburg* (Alsace): E. Simon (lithographer): Bishop Andreas Raess (Strassburg), 188 . .
- Hamburg*: H. Rickers: John Nicolassen (Hamburg), 1899.
- Berthelmingen* (Lorraine): Arthur Benoit: Dr. Hermann Kuhn (Brudersdorf), 188 .
- Also (residence unknown) L. Eberle (Ingolstadt?); Professor Dr. Johann Oswald von Zimmern (Ingolstadt), 1600, portrait exlibris; P. H. Hüffner; Erhard Christof Bezzel (Poppenreuth), *circa* 1720.
- AUSTRIA: *Vienna*: Moritz Lang: Georg Szelepcheny, Archbishop of Gran, *circa* 1670, portrait exlibris.

Andreas Nicolai: Franz Paul von Smitmer, Archbishop of Vienna, *circa* 1772.

Franz Leopold Schmitmer: Johann Michael Franz von Velhorn, Deacon (Vienna) 17 . ., 18 . .

Graz: C. Dietell: Dr. Johann Baptist Kursky, Archdeacon, (Vorau and Graz), 17 . .

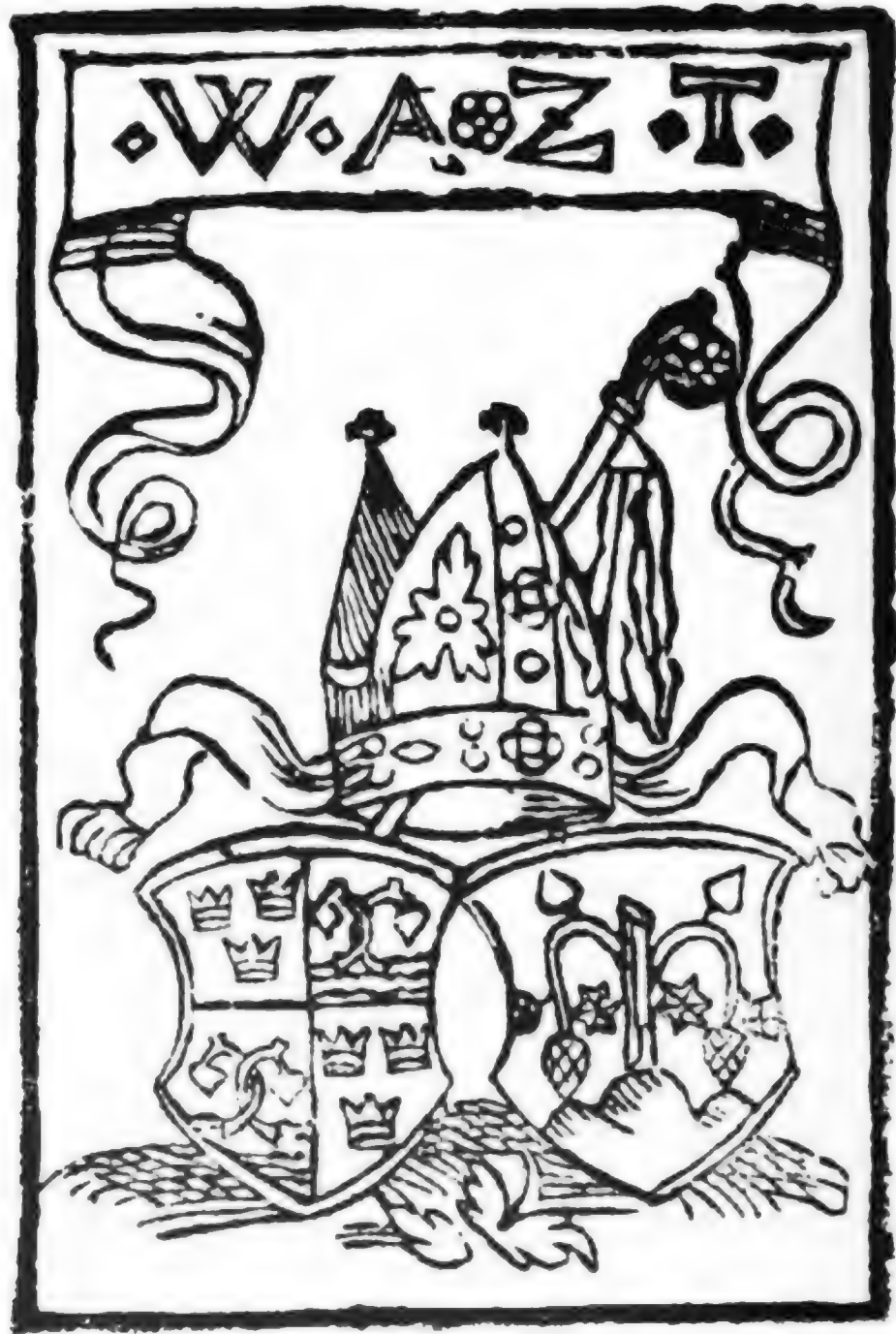
J. A. Prechler: Christof Reimbaldt von Royach, Benedictine Monk (Garsten), 17 . .

(B.) EXLIBRIS OF MONASTERIES.

In bringing together into one chapter the book-plates of Monastic institutions from the earliest times to the present day, we are dealing with material which is sufficient both in quantity and interest to form the subject of a separate monograph. Among the many matters of historical interest, which are brought before us by a general survey of monastic exlibris, are, first of all, the large number of monasteries that existed, especially in Southern Germany and Bavaria, and also the number and variety of the monastic orders, the comparative importance and power of the different monasteries, their taste in art, etc. In short the exlibris of German and Austrian monasteries—which are almost the only plates of their kind—afford the most varied opportunities for study and research.

The chief object represented on monastic exlibris, old and new, has been almost invariably the *coat of arms* either of the monastery or the abbot, or of both together: the surrounding frame and decoration has varied with the style of the period. In almost every case a crosier, or two in saltire,

are placed behind the shield. The *crozier* (the *Pedum*) is really the bishop's pastoral staff, and



BOOK-PLATE OF THE MONASTERY OF TEGERNSEE (*circa* 1556).

is only borne by abbots and abbesses as a sign of honour : it is the symbol of pastoral duties, and

also of episcopal authority. To the staff is often attached the *sudarium*, a cloth originally used for the sake of cleanliness, the distinctive mark of an abbot's staff. In addition, the abbot's cap or *mitre* is almost always placed above the shield; the mitre, the two points of which are symbolical of the Old and New Testaments, is also in reality an episcopal distinction, but the Pope had the power of investing abbots and provosts with the mitre—hence the term “mitred abbots.” As a rule, the mitres of abbots are more plainly embroidered than those of bishops. The ornamentation is very varied, and consists either of plain crosses embroidered in silk, cloth, pearls, or jewels, or arabesques and conventional pattern work, or figures of the Madonna and Child, Angels, Saints, Martyrs, etc.—*e.g.*, the exlibris of the Benedictine Monastery of St. Veit, on which St. Vitus is represented on the mitre in his kettle of boiling lead and pitch.

In the case of monasteries, such as those of Buchau (Württemberg), St. Blaise (Baden), and Salem (Baden), which had temporal jurisdiction over their subjects, a *sword*, is laid across the crosier. The crosses carried before the abbots are also represented behind the shield; viz., the Latin cross with one traverse, really the sign of an archbishop, but also borne by many bishops, *honoris causa*, by Papal authority; the double or patriarchal cross, with two bars, ending in trefoils, borne by cardinals: and the triple or Papal cross (see, *e.g.*, the exlibris of Wessobrunn, with figure of St. Peter, p. 290). These crosses are symbols that the bearers are the representatives of Christ, and

have, therefore, to bear the cross of their office, in accordance with the words of Scripture, "tollat crucem suam."



BOOK-PLATE OF THE MONASTERY OF WESSOBRUNN.

By J. E. Belling (17 . .).

When the foundations—*e.g.*, those of Buchau and St. Blaise—were princely abbeys of the Empire, they did not hesitate to add a princely *coronet*. Where a *palm-branch* occurs it is the indication of a martyr.

In the eighteenth century *angels* were frequently introduced : sometimes they served as supporters, more often winged cherubs' heads bearing the mitre were placed above the shield. They were intended, no doubt, as an indication of the religious activity of the monastery, and are often most beautifully engraved.

Besides these we find various representations of the Madonna and Child, the patron saint of the monastery, to whom it was consecrated and after whom it was named, skeletons, symbolical of the transitoriness of earthly things, St. Michael, the Dragon-killer (symbolical of victory over evil), abstract figures, such as Time and Eternity; even the favourite Goddess, Minerva, appears on one monastic plate (Weihenstephan); also St. Peter, with the Papal tiara (Wessobrunn, consecrated to St. Peter), and his two keys, of gold and silver, which signify the power of ordination possessed by the Church and also its sovereign power.

Besides the ordinary *lettering* we find monograms composed of the words Jesus and Mary, and the well-known symbol of the Jesuits, "I. H. S.," with the cross over the H. and the three nails of Christ below. "I. H. S." represent the first three letters of the Greek ΙΗΣΟΥΣ, but have been variously interpreted at different times to stand for Jesus Hominum Salvator, Jesus Hortator Sanctorum, In Hoc Salus, In Hoc Signo (vinces), Jesum Habemus Socium, Ἰησοῦς Υἱὸς Σωτήρ, Jesus Heiland Seligmacher, etc.

Of other initial letters, S. P. stands for St. Peter (*e.g.*, Monastery of St. Peter, Salzburg);

O.S.B. = Ordinis Sancti Benedicti; P = Praepositus (Provost) and also Pater (Father); A = Abbas; B.V.M. = Beatae Virginis Mariae; D.G. = Dei Gratia; S.R.I. = Sacri Romani Imperii; I.O.G.D. = In Omnem Gloriam Dei; F.F. = Fratrum; P.P. = Patrum; i.p.i. = in partibus infidelium.

Many monasteries were not content with one book-plate but had new ones either on the accession of a new abbot, or when some considerable addition was made to the library. The Swiss monastery of St. Urban had probably the greatest number—at least thirty different exlibris; but some of the Bavarian abbeys had a long succession of plates, *e.g.*, Chiemsee, 13; Polling, 9; Baumburg, 8; Augsburg, Holy Cross, 8; Andechs, 7; Mönchsroth, 6; Thierhaupten, 5, etc.

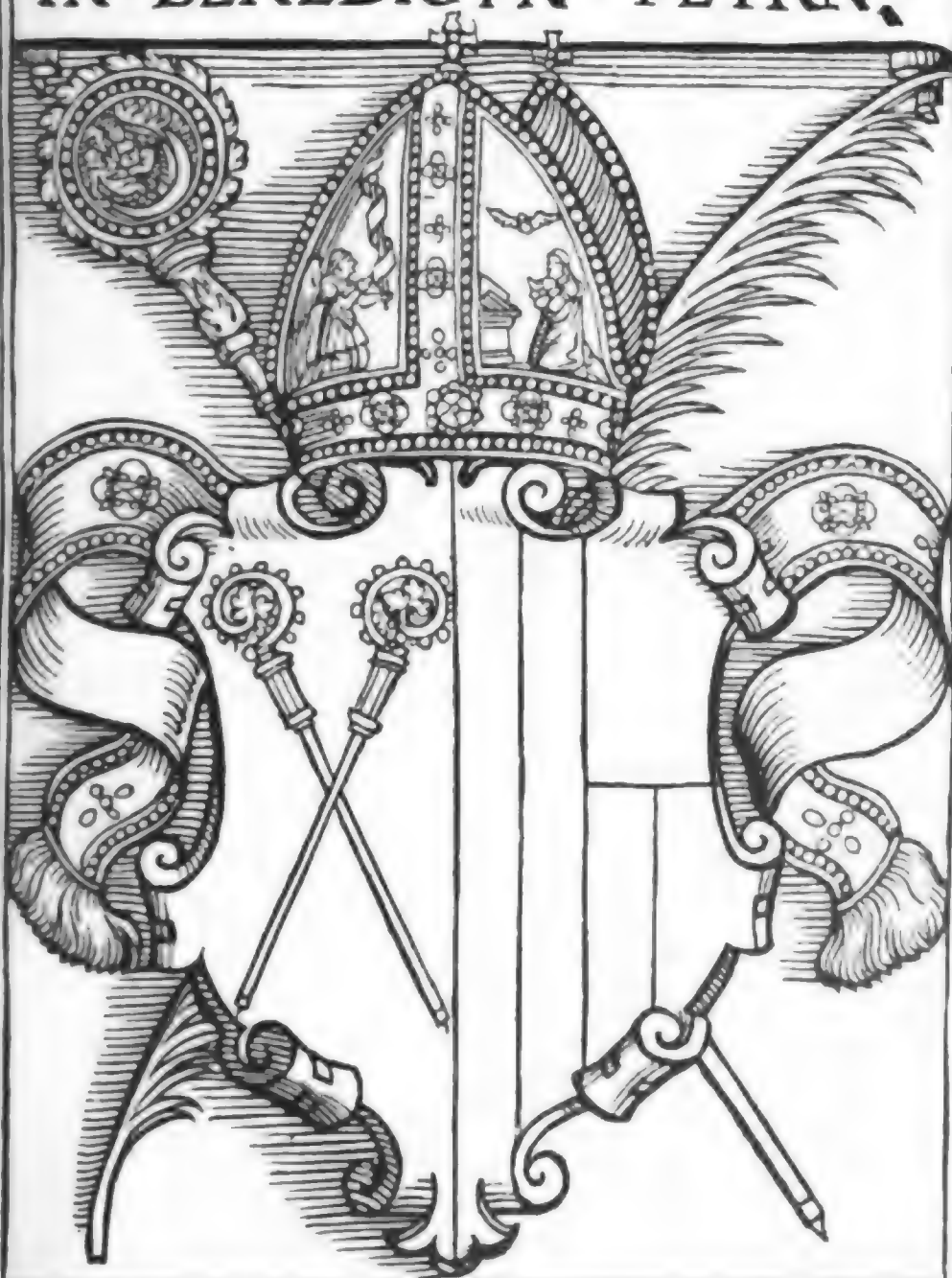
In the following list, which is believed to be very nearly if not quite complete, the monasteries which are known to have possessed exlibris from the fifteenth century to the present time are given according to their *Orders*, the arms and date of institution of which are also added.¹

a. BENEDICTINE ORDER.

Founded by St. Benedict, B.C. 529, on Monte Cassino, near Naples; took root in Germany in

¹ Cf. H. G. Ströhl, "Einiges über die Wappen der geistlichen Orden"; also various articles by A. von Eisenhart and Count zu Leiningen-Westerburg in E. L. Z. iv. 11, 48, 92; v. 98; vi. 33, 45, 95, 109; vii. 7, 78; ix. 103. (The translator has also to acknowledge his indebtedness to Woodward's "Ecclesiastical Heraldry" (Edinburgh, 1894) for the blazoning of the arms.)

LVDOVICVS·PERCZL·ABBAS
IN·BENEDICTN·PEYRN·



BOOK-PLATE OF THE MONASTERY OF BENEDIKTBEUERN (15 . .).

the eighth century. This Order, which possessed 15,000 abbeys at the time of the Council of Constance (1415), was specially devoted to learning.



BOOK-PLATE OF THE MONASTERY OF MALLERSDORF.

Engraved by Mayr (17 . .).

Arms: *Azure, a mountain of three coupeaux in base (the cross of the Monte Cassino), thereon a patriarchal cross, its arms patées or; over all the word PAX in fess sable.*

GERMANY : *Bavaria* : Altomünster, Andechs, Attl, Benediktbeuern (see p. 293), Blankstetten, Ettal, Hugshofen, Irrsee, Mallersdorf (see p. 294), Metten, Munich (St. Boniface), Niederaltaich (see



BOOK-PLATE OF THE MONASTERY OF ST. BLAISE (17 . .).

p. 39), Oberaltaich, Regensburg (St. Emmeram), Rott-on-Inn, Schäftlarn, Scheyern, Seeon, Tegernsee (see pp. 283, 288), Thierhaupten, Weißenstephan, Weltenburg-on-Danube, Wessobrunn (see illustration—St. Peter with the Papal tiara and cross, and keys, p. 290).

Suabia: Augsburg (St. Ulrich and Afra), Donauwörth (Werden, Holy Cross), Elchingen, Neresheim, Ochsenhausen, Weingarten, Wiblingen.

Franconia: Amorbach, Banz, Münster-Schwarzach, Neustadt-on-Main, Würzburg (St. Stephen and Scotch Cloister).

Elsewhere: St. Blaise, in the Black Forest. (Abbot Martin Gerbert von Hornau, see illustration, p. 295; S.Q.R.I.P. stands for Simulque Romani Imperii Princeps, arms of the abbot and of the foundation); Ebersheimmünster in Alsace, Fritzlar, Fulda, and Seligenstadt in Hesse, Mainz (St. Jacob).

Austria: Admont, Garsten, Kremsmünster, Lambach, Melk, Maria Zell, Raigern, Salzburg (St. Peter), St. Lambrecht, St. Paul in the Lavantthal, St. Veit, Seitenstetten, Vienna (Scotch Cloister).

b. ORDER OF THE CAMALDOLITES.

A branch of the Benedictine Order, founded by St. Romuald of Ravenna at Camaldoli in Tuscany in the early part of the eleventh century.

Arms: *Argent, a mountain of three coupeaux supporting an open crown proper.*

Austria: Josefsberg, on the Kahlenberg near Vienna.

c. CISTERCIAN ORDER.

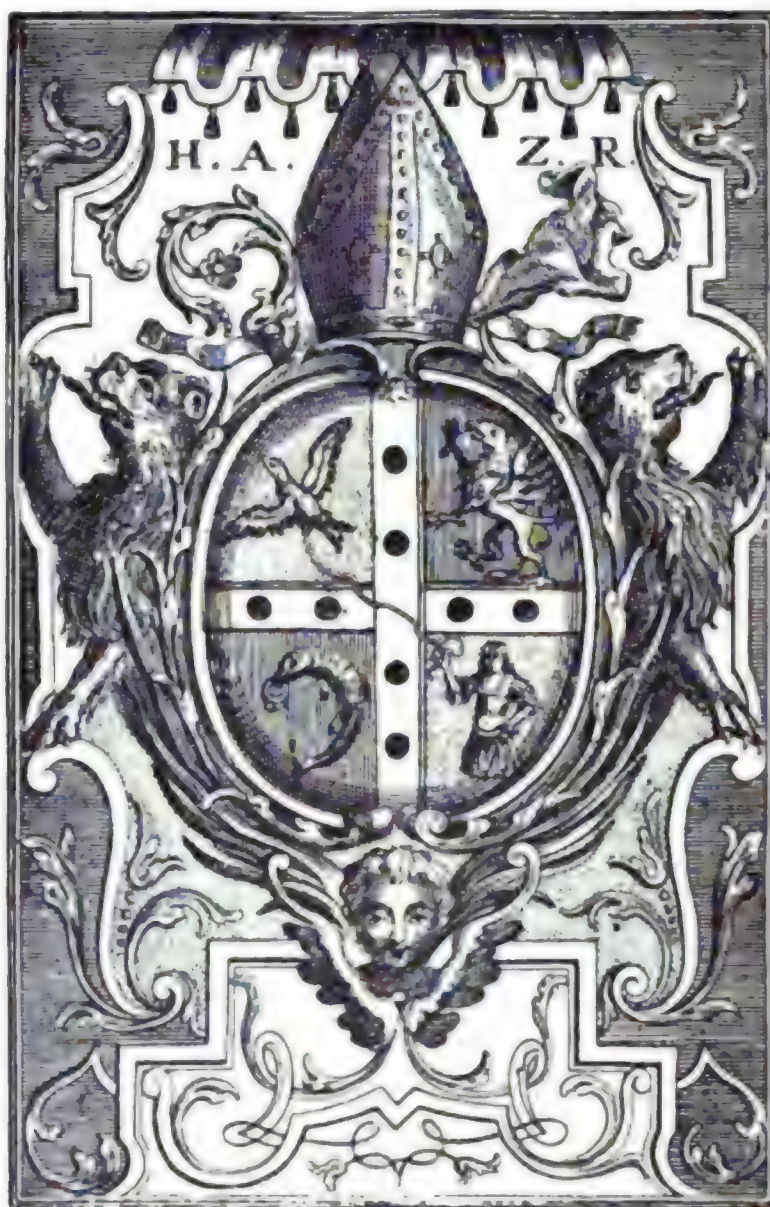
Founded by Robert, Abbot of Molesme, 1098, in a desert called Cisteaux (Cisterzium) near Dijon; St. Bernard did good service to the Order and alone instituted 72 monasteries. In all there were about 2,000 Cistercian abbeys.



BOOK-PLATE OF D. MICHAEL SCHNOCK VON KIEDERICH,
 ABBOT OF EBERBACH (17 . .).

Q Q

Arms : *Azure, semé of fleur-de-lis or* (France ancient); an escutcheon *en surtout* : *Bendy of six*



BOOK-PLATE OF THE MONASTERY OF MÖNCHSROTH.
Engraved by J. H. Störcklin (17 . .).

or and azure, within a bordure gules (Burgundy ancient). The Bernardine houses used : *Sable, a bend counter-compony argent and gules* as shown on the illustration on p. 297.

GERMANY: Aldersbach and Raitenhaslach, in Bavaria, Waldsassen in the Upper Palatinate, Bildhausen in Franconia, Salem in Baden, Lützel in Alsace, Eberbach in Rheingau (see



BOOK-PLATE OF THE MONASTERY OF URSPERG (17 . .).

illustration, p. 297—in one shield are combined the arms of the Cistercians, the monastery and the abbot), Altenberg in the Duchy of Berg, Lockum in Hanover, Heinrichau and Leubus in Silesia. AUSTRIA: Hohenfurt, Holy Cross in the Wiener-

wald, Neuberg, Plass, Mariabrunn near Saar,
Reun, Säusenstein (Gottesthal).



BOOK-PLATE OF THE MONASTERY OF WEISENAU (*circa* 1568).

d. PREMONSTRANSIAN ORDER (*or Norbertines*).
Founded in 1121, by St. Norbert, of Xanten, on
a meadow pointed out by Divine agency at
Prémontré (= pratum monstratum), near Coucy,
in France. The Order had at one time 1,500
abbeys.

Arms: *Azure, semé of fleur-de-lis or, over all two crosiers in saltire of the second.*

GERMANY: *Bavaria*: Neustift (Neuzell), Osterhofen-on-Danube, S. Salvator near Passau,



BOOK-PLATE OF THE MONASTERY OF OBERZELL-ON-MAIN (175.).

Schäftlarn, Steingaden; *Suabia*: Kirchbirlingen, Roggenburg, Roth (Mönchsroth)—see illustration, p. 298; the griffin and fish are the arms of the abbey: the abbot, Hermann Vogler (as is shown by another exlibris), bore canting arms—

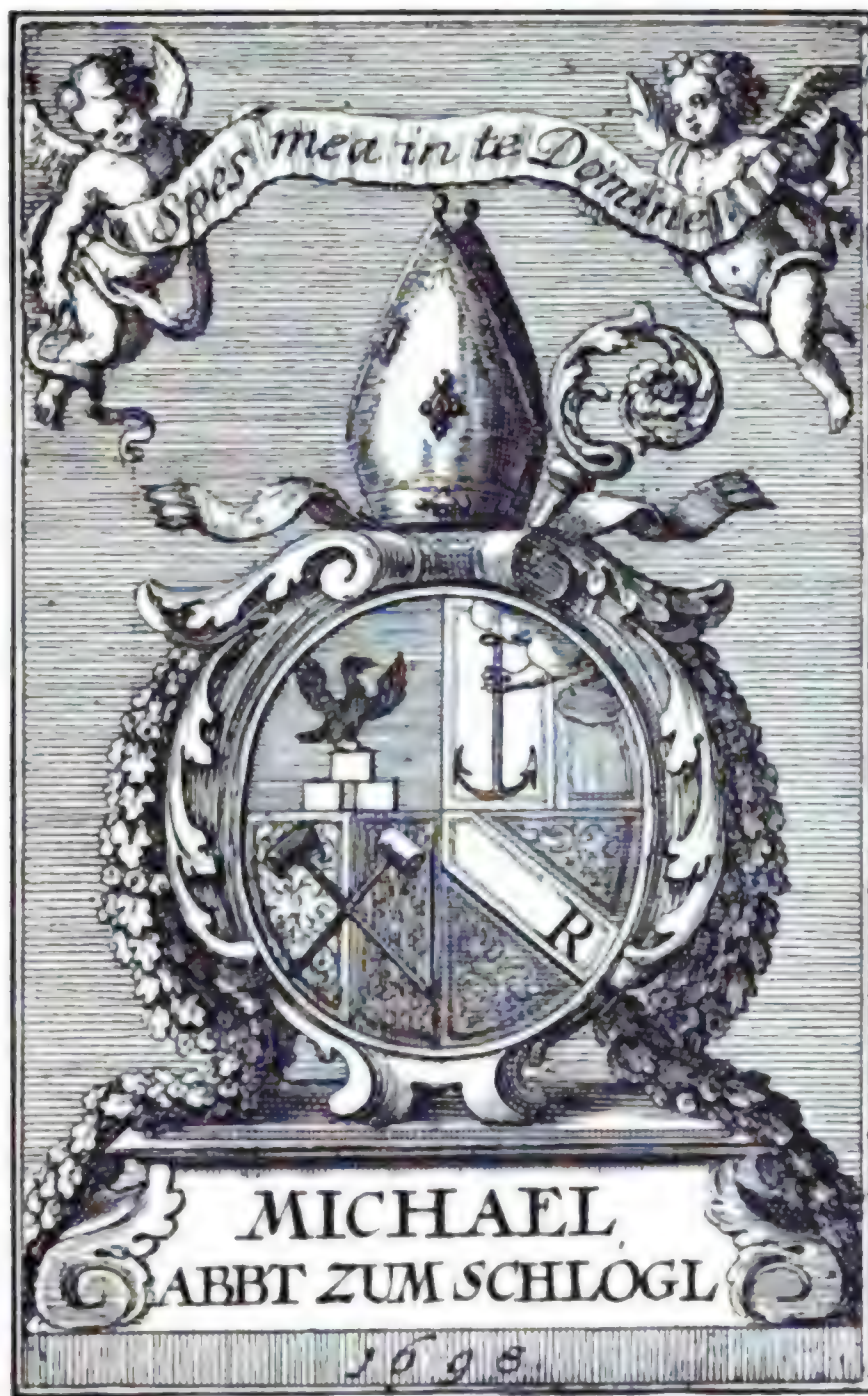
a falconer with a hawk on his hand—and the engraver, with a defiance of heraldic law characteristic of the period, has depicted the bird



BOOK-PLATE OF THE MONASTERY OF SAYN.

By E. G. (*circa* 1775).

flying, on a string, into the first quarter of the shield, which is thus divided quarterly; Ursperg, (see illustration, p. 299), with the arms of the



BOOK-PLATE OF THE MONASTERY OF SCHLÖGL (1698).

abbey (Ursus, a bear, and berg, a hill = Ursperg) and of the abbot; Weisenau (see illustration, p. 300); *Franconia*: Oberzell-on-Main (see

illustration, p. 301), with original inscriptions relating to the lending of books, and the arms of the monastery, the abbot and the Order, the last in a somewhat mutilated form; Sayn, also illustrated (p. 302); the saw is a reference to St. Simon, one of whose arms the monastery preserves as a relic; Steinfeld in Rhineland.

Ad Bibliothecam Canonica Regularis in Dieffen



BOOK-PLATE OF THE MONASTERY OF DIESSEN.

By A. Schön (1755).

AUSTRIA: Geras, Klosterbruck (Luca), Schlögl—see reproduction, p. 303 (canting arms, Schlägel = mallet).

e. REGULAR CANONS (AUGUSTINIANS).

This Order dates its origin from St. Augustine, whose Rule (written in 423) it follows. It was established in Rome, in the Archibasilika Lateranensis, by Pope Alexander II., at the end of the eleventh century, and further regulated by Pope Benedict XII., in 1339.

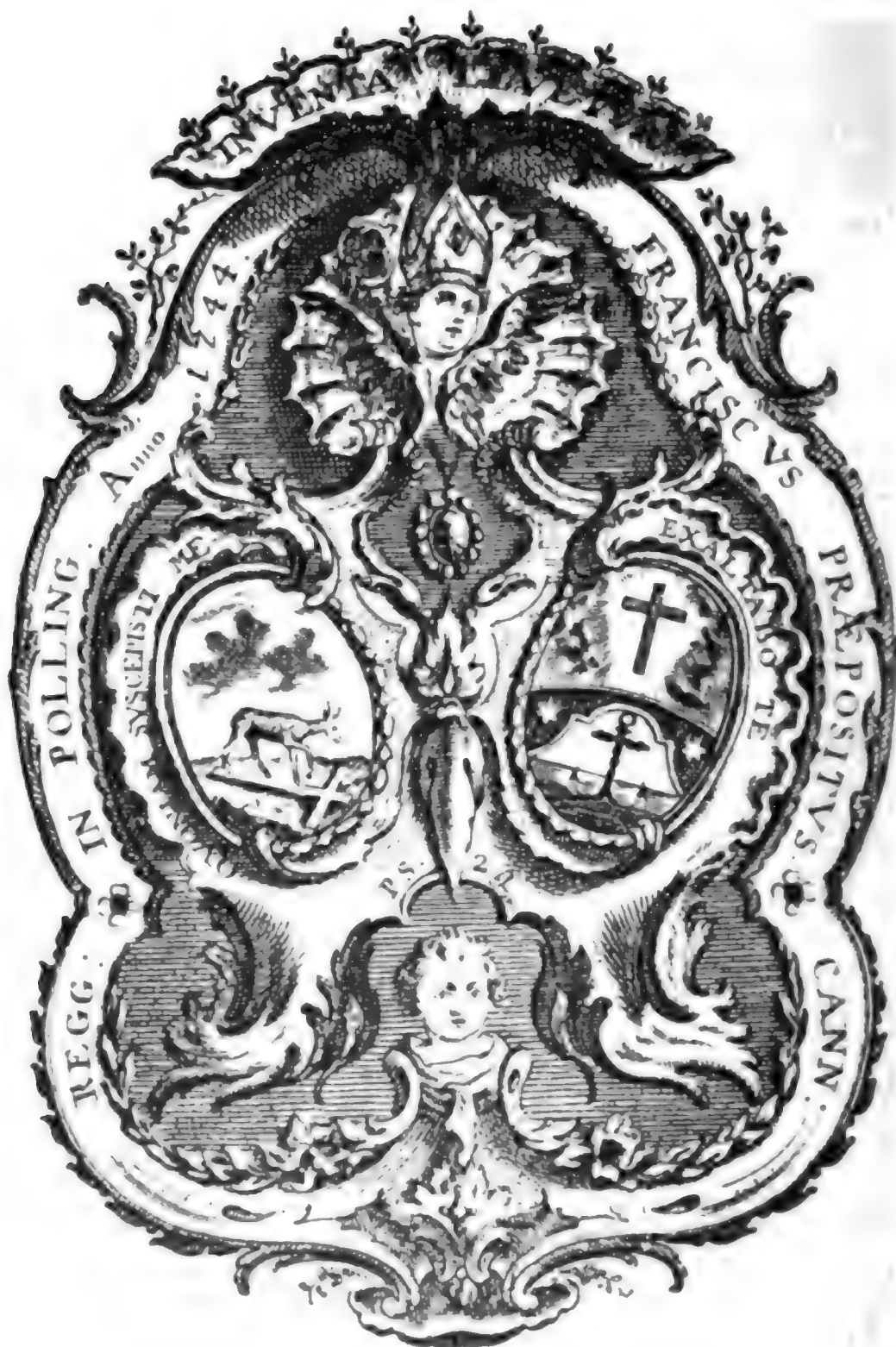
Arms: The Order had no fixed arms, but used as a device the Head of Christ from the pediment of the Lateran Church at Rome, in a lozenge, on a shield party per fess.



BOOK-PLATE OF THE MONASTERY OF HÖGELWÖRTH (1725).

GERMANY: *Bavaria*: Au (Munich), Baumburg, Diessen (see illustration, p. 304—arms of the monastery, the same as those of the neighbouring abbey of Andechs, reversed, and of the abbot), Dietramszell, Herren-Chiemsee, Högelwörth (see illustration, arms of abbot and monastery,

R R



Jungwirth del. et Sc. M.

BOOK-PLATE OF THE MONASTERY OF POLLING.
By F. X. Jungwirth (1744).

I. B. P. H. = Johannes Baptista Praepositus Högelwerdensis); Polling (see illustration opposite; one of the most important of monastic



BOOK-PLATE OF THE MONASTERY OF WENGEN (1785).

libraries, containing 80,000 volumes, and including Spanish and Portuguese literature; arms of monastery, which have reference to a legend, and abbot); Rebdorf, Rohr, Rothenbuch (Raiten-

buch), St. Nicholas near Passau, Stadtamhof, Weyarn.

Suabia : Augsburg (Holy Cross and St. George), Wengen near Ulm (see illustration, p. 307 ; with the motto of St. Augustine, "Tolle, Lege," and the arms of the Abbot Nicolaus I. Bucher—canting arms—of Count von Werdenberg, and of Count von Helfenstein); Wettenhausen. Also the nunneries of Breslau in Silesia and Offenburg in Baden.

Austria : Gars, Graz, Herzogenburg, Neustift near Brixen, Olmütz, St. Andrew-on-the-Traisen, St. Florian, Pöllau, Voralpe, Vienna (SS. Sebastian and Roche; and the Abbey of St. Anthony).

f. TRINITARIANS, who are also to be classed among the Regular Canons, though they form a distinct Order.

Founded in 1198 by the French hermits, Jean de Matha and Felix de Valois, under the title of an "Order for ransoming and freeing Christian prisoners from the Slavery of the Unbelievers." A branch of the Order, the barefooted Trinitarians, was formed in Spain in 1594, by Jean Battiste de la Conception.

Arms : *Argent, a cross patée, the perpendicular gules, the traverse azure.*

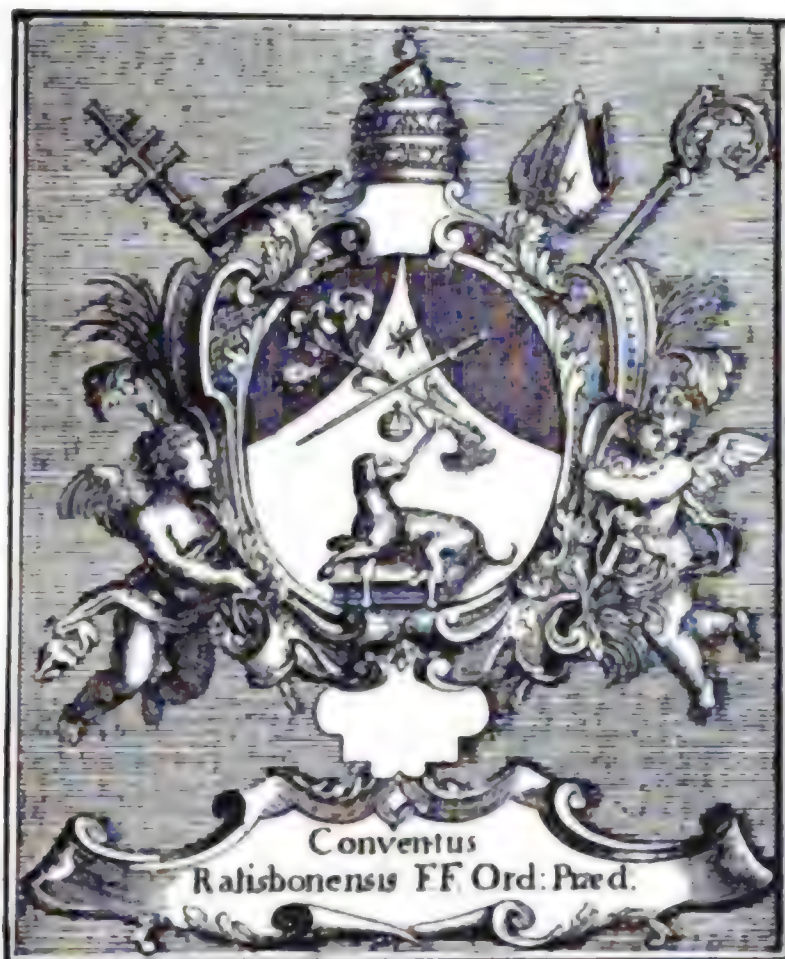
AUSTRIA : Pressburg and Vienna.

g. DOMINICANS (OR PREACHING FRIARS).

Founded by the Spaniard Dominic de Guzman in 1205, at Toulouse. The Dominican brothers have always been feared and respected as the

faithful and zealous "Hounds of the Lord" (Domini canes).

Arms: *Argent, chapé sable.* Additions were afterwards made to the original coat: *In base a hound couchant, holding in its mouth a torch blazing*



J. A. Fridrich sculp.

BOOK-PLATE OF THE MONASTERY OF REGENSBURG.

By J. A. Fridrich (17 . .).

*proper; in chief a palm-branch and a branch of lilies proper, issuant from an open crown proper, and surmounted by an estoile or.*¹ The mother of

¹ These were the correct arms, but they varied considerably as will be seen from the plate illustrated on this page.

St. Dominic is said to have dreamed that she would bring forth a dog with a blazing torch in its mouth, and at his baptism his godmother beheld a splendid star descend from heaven and settle on his brow.

GERMANY : *Bavaria* : Eichstätt, Medlingen, Regensburg (see illustration, p. 309—arms of the Order surmounted by the Papal tiara, a cardinal's hat, an archbishop's cap, a Papal cross and a crosier). *Suabia* : Augsburg, Kirchheim-on-the-Mindel ; *Franconia* : Würzburg ; *Württemberg* : Wimpfen ; *Silesia* : Breslau.

AUSTRIA : Bozen, and Neudorf (Neovilla).

h. FRANCISCANS (or MINORITES).

Founded in 1240, by Giovanni Bernardone, St. Francis of Assisi.

Arms : *Argent, a Cross-Calvary traversed by two human arms in saltire (sometimes issuant from clouds in base), one in bend naked, representing the arm of our Saviour, the other in bend sinister habited in the dress of St. Francis, both bearing the stigmata.*

GERMANY : *Bavaria* : Ingolstadt, Landshut, Munich, Regensburg, Würzburg ; *Franconia* : Brückenau (Holy Mount Sinai), Hammelburg ; *Baden* : Rastatt ; *Hesse* : Fulda, Frauenberg ; *Rhineland* : Nonnenwerth ; *Silesia* : Breslau, Goldberg ; *Alsace* : St. Odilien (nunnery).

AUSTRIA : Bozen.

i. CAPUCHINS.

A branch of the Franciscans, founded in 1525 by Matteo di Baschi at Urbino.

Arms: As the Franciscans.

GERMANY: Breslau.

AUSTRIA: Innsbruck.

k. MINIMES (or PAULANI).

Founded in 1435 by St. Francis de Paule, a Calabrian Franciscan.

Armorial device: The motto of the founder, "Charitas" (said to have been given to him by an angel from Heaven), inclosed in a wreath of golden rays.

GERMANY; Munich.

AUSTRIA-HUNGARY: Pest.

l. CARMELITES (Discalceati).

Founded in 1156 by the Crusader Berthold, Count of Limoges, in the cave of the Prophet Elijah on Mount Carmel in Syria.

Arms: *Sable, mantelé (or chapé) argent, three estoiles counter-changed.* The *Carmes Déchaussés* (bare-footed Carmelites) made the sable point in base terminate in a cross patée on the argent chief.

GERMANY: Augsburg, Metz, Munich, Regensburg, Wohlau, Würzburg.

m. AUGUSTINIAN HERMITS.

Established by Pope Innocent IV., in 1244, by the combination of several congregations of recluses already existing in Italy, under the rule of St. Augustine. As is well known, Luther sprang from the Saxon branch of this Order.

Arms: The Order had no fixed arms, but various attributes of St. Augustine, such as a book with

the letters "T.L." (Tolle, Lege), a heart, a pastoral staff, arrow, girdle, etc., were used.

GERMANY : Aufkirchen and Munich.

AUSTRIA : Korneuburg, and Mülln in Salzburg.

n. JERONYMITES.

A congregation of hermits under the protection of St. Jerome. Founded about 1370 by the Portuguese Franciscan Vasco, and the Spaniard, Father Ferdinand Pacha, in the neighbourhood of Toledo.

Arms : None.

GERMANY : Munich.

o. CARTHUSIANS.

Founded by S. Bruno, a canon of Cologne, in 1084, at the famous monastery of Chartreuse near Grenoble.

Arms : *Argent, an orb azure, banded and surmounted by a cross or.*

GERMANY : Buxheim in Suabia, whence come the oldest German exlibris.

p. SERVITES (Servi Mariæ Virginis).

Founded in 1233 by seven rich merchants of Florence, on Monte Senatorio.

Armorial device : A monogram of the letters "S.M." (Sancta Maria), out of which springs a plant of seven lilies.

AUSTRIA : Volders in the Tyrol, and Vienna in the Rossau.

q. MONKS HOSPITALLERS.

This Order of ministers of the sick was founded

by S. Juan de Dio in 1540 at Granada in Spain.

Device: A cross and pomegranate.

AUSTRIA: Vienna.

π. PIARISTS (Patres scholarum piarum).

Founded at Rome in 1597 by S. Joseph of Calasanza.

Armorial device: The name "Maria" surmounted by a crown and cross; below two monograms representing an abbreviation of the Greek words meaning "Mother of God" (θεοῦ μητήρ).

AUSTRIA: Nikolsburg and Cracow.

ς. THEATINS (or CAJETANS).

Founded by Pietro Caraffa, Bishop of Theate, and Cardinal Gaetani of Thiene (Venice), 1524.

Arms: A cross on a mountain of three *coupeaux*.

GERMANY: Munich.

AUSTRIA: Salzburg.

ι. JESUITS.

Founded by Don Inigo Lopez de Recalde, better known as Ignatius Loyola, in 1538, and confirmed in 1540.

Armorial device: The cipher "I.H.S.," the H surmounted by a cross, and beneath it three passion nails, the whole surrounded by golden rays.

GERMANY: Ingolstadt, Munich, Würzburg, Mainz (see illustration, p. 315—gift-plate to commemorate a presentation from Daniel Brendel von

Hohenburg, Archbishop of Mainz, 1558; above is the device of the Jesuits and below the achievement of the Archbishop, his escutcheon bearing quarterly Mainz and Brendel von Hohenburg, with four ancestral shields), Fulda, Mannheim, Strassburg, and Leipzig; also SS. Cyrillus and Methodius, the position of which is unknown.

AUSTRIA-HUNGARY: Linz (Freinberg) and Pressburg.

This completes the list of the regular *Monastic Orders*; the exlibris of the two great *Ecclesiastical Orders of Knighthood* must also be mentioned:

ii. THE SOVEREIGN ORDER OF ST. JOHN OF JERUSALEM (Knights of St. John, Knights Hospitallers, Knights of Malta).

Founded at Jerusalem in 1048 by merchants from Amalfi: recognized as a religious Order of Knighthood in 1119.

Arms: *Gules, a cross argent*. The whole escutcheon is placed upon the eight-pointed cross of the Order.

Two exlibris of the Library of the Chancellery of the Order in Vienna, and of the Grand Priory of Bohemia, 1899 and 1900, designed by Ernst Krahl (Vienna).

v. THE HIGH TEUTONIC ORDER.

Founded by pious Germans (merchants from Lübeck and Bremen) in 1128 as a Pilgrims' house ("Deutsches Haus") in Jerusalem; estab-

Societatis



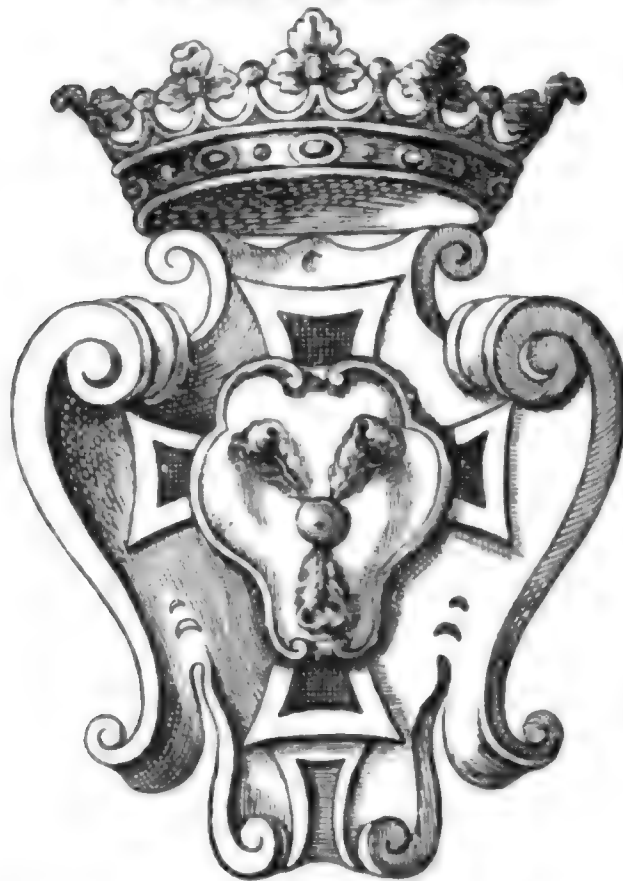
Iesu.



Ex liberalitate Reuerendis. atq3
Illustris. Domini, Domi. Danielis Archiepiscopi
& Principis Electoris Moguntini, &c.

BOOK-PLATE OF THE MONASTERY OF THE JESUITS AT MAINZ
GIFT-PLATE OF DANIEL BRENDEL VON HOHENBURG,
ARCHBISHOP OF MAINZ (1558).

*Ex libris Commendæ Lincensis
Ordinis Teutonici*



*À primo hujus Commendatore
Joanne Josepho Philippo S.R.I.
Comite de Harrach et Rorau
Collectis .*

BOOK-PLATE OF THE COMMANDERY OF LINZ.

GIFT-PLATE OF JOSEPH PHILIPP, COUNT VON HARRACH (16 . .).

lished as a religious Order of Knighthood by the Emperor Henry VI. and Pope Celestine III., 1191 (Marienburg in Prussia, Mergentheim and Vienna).

Arms : *Argent, a cross sable, thereon a narrow cross flory or, on an escutcheon en surtout of the last, an eagle displayed of the second* (the old German "Reichsadler").

Exlibris : Commandery of Vienna ; library collected by Karl Borromeus, Count von Colloredo, Commander of the Order, 16 . .

Commandery of Linz ; library collected by Johann Josef Philipp, Count von Harrach, Commander of the Order—see illustration, p. 316 ; the Count's escutcheon is placed on the Cross of the Teutonic Order, 16 . .

District Commandery of Gumpolzkirchen, 1894, by H. G. Ströhl (Mödling, Vienna) ; Samson rending the lion.

Library of the Order in Vienna ; used also for the libraries of the schools, hospitals, convents, and houses of mercy belonging to the Teutonic Order : exlibris presented by Grand Master the Archduke Eugene of Austria, 1898.

W. OTHER RELIGIOUS INSTITUTIONS AND COMMUNITIES WHICH POSSESSED BOOK-PLATES.

GERMANY.

Berlin : Consistory of the French Church, 1893.

Magdeburg : Metropolitan Church of St. Moritz, 1597.

Breslau : Matthiasstift, 17 . . ; Library of the Church of St. Mary Magdalene (memorial plate), 1579.

Stralsund : Library of the Church of St. Nicolas, 18 . .

Culm-Pelplin (West Prussia) : Priests' Seminary, 18 . .

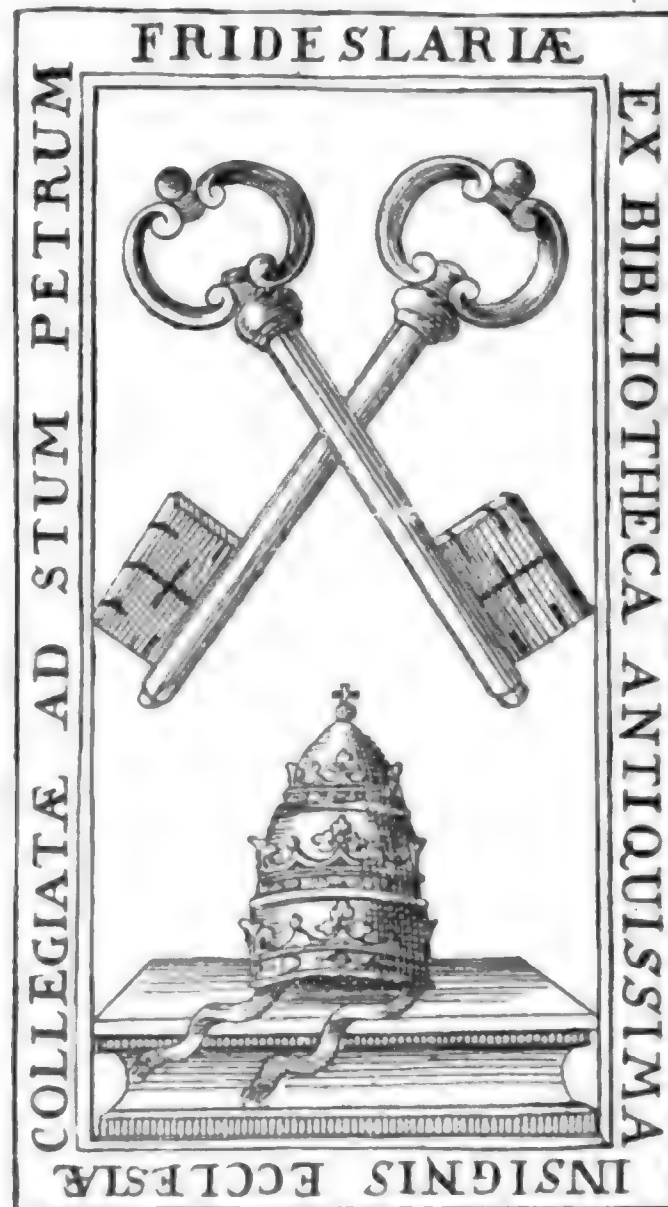
Lüneburg : St. Michael (Catholic Monastery till 1532, Protestant Monastery till 1655, "Ritterschule" till 1850), 17 . .

Halle : Evangelical Theological Institution of Tholuck.

Fritzlar : St. Peter's, originally a Benedictine Monastery,

afterwards a secular institution, 16 . . ; see illustration
(Papal tiara and keys of St. Peter).

Aachen : Collegiate institution of the Virgin Mary, 17 . .

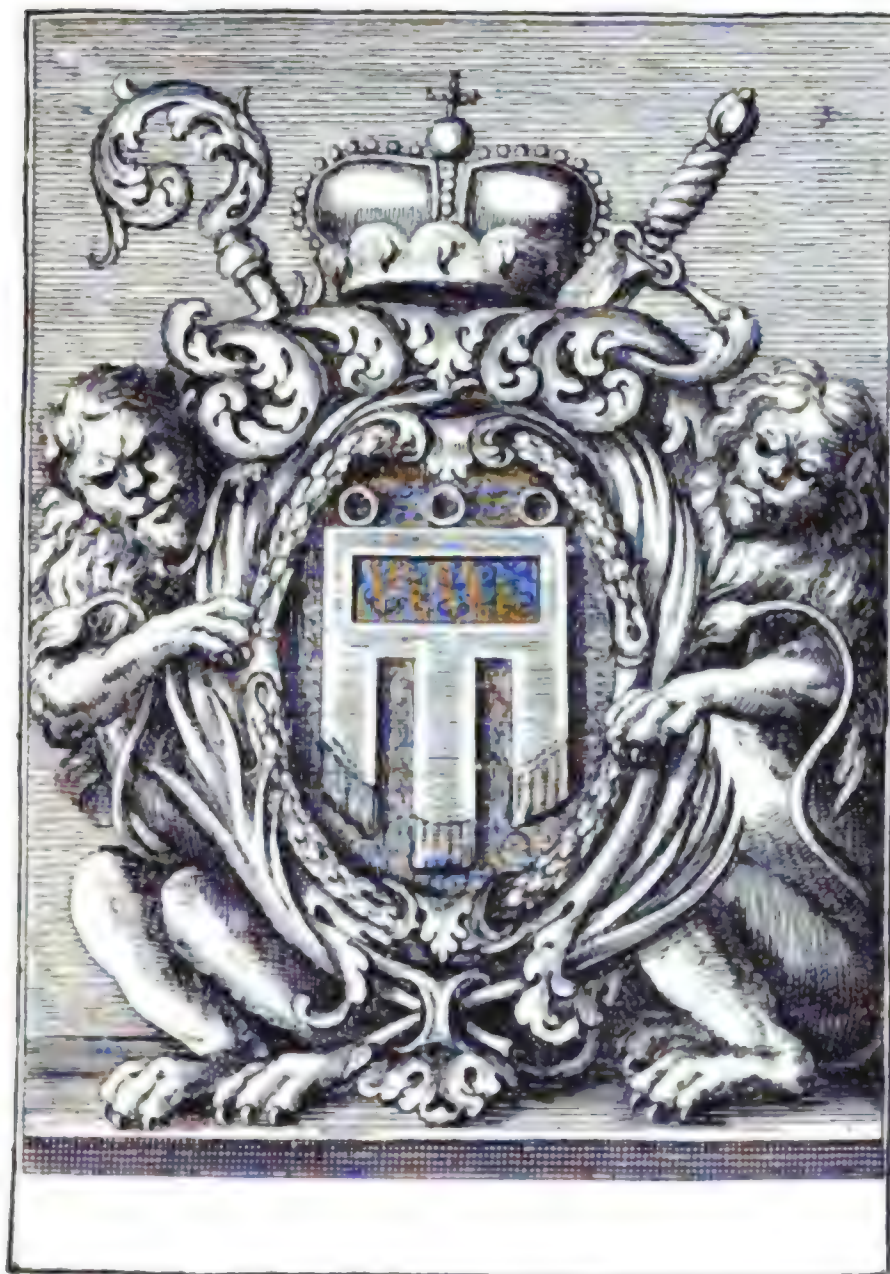


BOOK-PLATE OF THE COLLEGIATE CHURCH OF ST. PETER,
FRITZLAR (16 . .).

Mariaberg (on the Rhine, or in the Tyrol), 17 . .

Munich : Gregorianum, 1636 ; Library of the High Consistory Court of Bavaria, 18 . .

Augsburg : Cathedral Chapter, 16 . . ; Evangelical College,



BOOK-PLATE OF THE MONASTERY FOR WOMEN, BUCHAU (17 . .).

circa 1760;¹ Congregatio Latina Major B.V. Mariæ An-
nunciatae, 17 . .²

Eichstätt: Cathedral Chapter, *circa* 1680.

¹ Reproduced on p. 239.

² Reproduced in E. L. Z. vi. 46; see also p. 113 of the
same volume.

Freising: Cathedral Chapter, 1770; Archiepiscopal Clerical Seminary, 17..; Archiepiscopal priests' seminary, 17..

Dillingen: Seminary of St. Francis de Sales, 17..

Würzburg: Clerical Seminary of the Good Shepherd, 17..

Schwabhausen (near Kaufering): Chapter of the Secular Priests of this Deanery, *circa* 1790.

Spires: Episcopal Library, 17..

Ellwangen (formerly an ecclesiastical principality), Ritterstift, 17..

Buchau: Free Secular Monastery for Women, 17..; see illustration (p. 319). The escutcheon bears the family arms of the Abbess Maria Theresa, *née* Countess of Montfort (1693-1730), with the princely crown of the abbey and the sword indicative of temporal power.

Amlishagen: Church Library, 17..

Freiburg-im-Breisgau: College of St. Rosarius, 17..

Vacha (Hesse): Church Library, 1672, by Martin Hailler (Frankfurt).

AUSTRIA.

Vienna: Archiepiscopal Clerical Seminary, 17.., 18..

Maria-Taferl, 17..

Spital-on-the-Pyrrhn: Secular Collegiate Foundation, 17..

Trient: St. Bernhard, 17..

Brixen: Ecclesiastical Library, *circa* 1580.

Innsbruck: Erzfürstliches Stift und Regulhaus; see illustration, p. 321 (with the arms of Austria), 17..

Hall (Tyrol): Foundation for Noble Women, 16..

Prague: College of St. Bernhard, *circa* 1725.

Kolocza: Chapter of the Metropolitan Church, 17..

Also in SWEDEN.

Stockholm: German Community of St. Gertrude, 189.

Among the monastic exlibris which are especially deserving of notice on account of their designs, the following may be mentioned:

Würzburg: Benedictine Abbey of St. Stephen; the Abbot, Jodocus Zimmermann, possessed

three armorial woodcut exlibris, 1522, 1548, 1558, with verses.¹

Schäftlarn (Benedictine): Provost Johann Ecker, woodcut, 1545; the charge on the shield is a harrow ("Egge," canting arms).



BOOK-PLATE OF THE "ERZFÜRSTLICHES STIFT UND REGULHAUS,"
INNSBRUCK (17 ..).

Augsburg: Holy Cross (Regular Canons); Provost Georg, *circa* 1567, two coloured woodcuts;² the escutcheon supported by angels and surmounted by the handkerchief of St. Veronica.

Thierhaupten (Benedictine), 1587; kneeling angel

¹ They are all reproduced in E. L. Z. x. 34, 35, 36.

² *Ibid.*, iii. 16.

holding the abbot's shield (B.G.A. = Benedikt Gangenrieder Abbas) and the canting arms of the monastery—the head of a red deer; here reproduced, p. 323.

Mainz: Benedictine Monastery of St. Jacob; Abbot Jakob Keim, copperplate, 1608; arms surmounted by mitre and crosier, and also by a pilgrim's staff and shell, the abbot having undertaken a pilgrimage to Jerusalem.¹

Bozen (Franciscan), 16 . . ; St. Francis is represented kneeling before a crucifix in the clouds.

Josefsberg (Camaldolite), on the Kahlenberg near Vienna, *circa* 1680; the arms of the Order with Joseph and Mary and the Christ-child in the centre.

Säusenstein ("Vallis Dei," God's Valley, Cistercian) in Lower Austria, *Seitenstetten* (Benedictine) in Upper Austria (three exlibris), and *Ebersheim-münster* (Benedictine) in Alsace, all eighteenth-century plates, are especially noteworthy for their rococo borders, and cherubs' heads bearing mitres.

Salzburg: Benedictine Abbey of St. Peter; two exlibris, dated 1636, with a gardener watering his plants, and the motto "Conservando cresco."

The exlibris of the Cathedral chapter of *Augsburg*, 16 . . , and *Freising*, *circa* 1770, show the Madonna in glory, holding the infant Christ.

The exlibris of the Benedictine Abbeys of *Seeon*, 1634 (p. 285), *Tegernsee*, 1700 (p. 283), and *Augsburg* (Imperial Abbey of SS. Ulrich and

¹ Reproduced in Burger's "Leipziger Exlibris-Sammlung," Plate XLI.

Afra), show their respective patron saints—St. Lambert and St. Benedict, St. Benedict and St. Quirinus, St. Ulrich and St. Afra.



BOOK-PLATE OF BENEDIKT GANGENRIEDER, ABBOT OF
THIERHAUPTEN (1587).

The exlibris of the Premonstratensian Abbey of *Roggenburg* in Suabia, 1713 and 1735, have rich

baroque frames, and a later plate of 1753 bears the figure of the Madonna, with a wreath of stars and lilies, looking upwards through an open crown.

The three exlibris of the Benedictine Abbey of *St. Florian*, in Upper Austria, *circa* 1754, 1755, and 1766, are finely engraved, and bear the arms of the monastery and of the abbot.

The exlibris of the Benedictine Abbey of *Kremsmünster*, also in Upper Austria, 1893, gives an accurate representation of the beautiful rococo rooms which contain the library.

(C.) EXLIBRIS OF ECCLESIASTICS.

The personal book-plates of German and Austrian ecclesiastics, from archbishops down to simple clergymen and monks, afford almost as rich a field of interest as the monastic exlibris dealt with in the preceding section. Being almost wholly armorial, these plates do not afford any great variety in the objects represented; but a chronological collection of them enables us to study the different methods of execution and styles of design during four centuries, and to observe how artistic feeling rose and fell under the influence of the times.

The use of armorial bearings by ecclesiastics dates from a very early period, and heraldic decoration was used so frequently for church purposes—on the buildings themselves as well as in glass windows, on vestments, church vessels, etc.—that nothing was more natural than that the coat of

arms should form the principal ornament on the book-plates of Church dignitaries. At all times a large number of ecclesiastics have devoted themselves more to earnest study and research than to the cure of souls, and we can see from the numerous exlibris still extant how many private libraries have been formed by these learned clerics. Frequently these collections were bequeathed to monasteries, and after their secularization were transferred to municipal libraries. Other ecclesiastical libraries were inherited by relations, or fell into the hands of booksellers or bibliophiles. "Habent sua fata libelli," and the books collected by ecclesiastics in the past have in the course of centuries known many curious changes of ownership.

The use of the *Helmet* by ecclesiastics dates from the times when Princes of the Church led their armies into battle in person; and the custom was carried on by theologians, who, though they may have fought bravely with mouth and pen, certainly never engaged in actual warfare. In the sixteenth century, by way of compromise, a crest of an ecclesiastical character was added to the helm. Thus the exlibris of Martin von Schaumburg, Prince-Bishop of Eichstätt, *circa* 1560, displays the arms of the see, quartered with the personal arms of the bishop, the escutcheon being surmounted by the family helmet and also the crest of the bishopric—an arm upholding a crosier.

Early in the sixteenth century, however, it became usual to place the more appropriate *Mitre* over the shield, either instead of the helmet, or

alongside of it, or between two family helmets. The episcopal or archiepiscopal mitre is often sumptuously ornamented with precious stones, pearls, pilgrims' shells, embroidery, figures of saints or of the Madonna, etc.

In some cases the place of the helmet is taken by such objects as *Skulls*, symbolical of the transitoriness of this world, and emblematical crests—such as an hour-glass or a snake with its tail in its mouth—are also found.

In order that the various grades of ecclesiastical rank might be more easily recognized, in the early part of the sixteenth century, the broad-brimmed *Hats*, such as were actually worn on special occasions by higher ecclesiastics, began to take the place of helmet and mitre, or were placed above the latter. The hats were distinguished by the number of tassels (*houppes, fiocchi*). As a rule the cardinal's hat was of red, and had 5 tassels hanging on each side; the archbishop's hat was green, with 4 tassels; and the bishop's hat, also green, had 3 tassels. The last form of hat was usually worn also by apostolical protonotaries, but with violet tassels. These modest numbers were, however, rarely considered sufficient, and cardinals assumed as many as 15 tassels (1, 2, 3, 4, 5) on each side, archbishops 10 (1, 2, 3, 4), and bishops 6 (1, 2, 3).

If the further introduction of symbols of temporal authority, such as *Coronets* and *Mantles*, was not considered inconsistent with the modesty enjoined upon the sons of the Church, it must be remembered that, in the sixteenth, and more especially in the seventeenth century, the Courts

of ecclesiastical dignitaries were surrounded with a splendour and magnificence of which we have little conception. Holders of the higher offices in the Church were almost always the scions of old noble families, and in many cases the most stringent "proofs of nobility" were required before the applicant qualified for promotion.

Family arms were often joined with those of the see, either quartered on one shield or placed on two escutcheons side by side. Coronets are especially frequent on the exlibris of archbishops who were also Electors of the Empire.

Other accessories, such as we have already described as occurring on the exlibris of monasteries—crosiers, processional crosses, the sword of temporal authority—also lend dignity to the plates of ecclesiastics. The mitres are sometimes transfixed by crosiers, and the heads of the latter are of most varied form, ranging from the simple crook to the elaborately carved and decorated productions of later times. On plates which went beyond the pure armorial, especially in the eighteenth century, we find saints as supporters, or in the borders of the plate, and representations of the Crucifixion, the Madonna, angels and symbolical figures, though the last are less frequent than on the exlibris of private people. Portrait-plates of ecclesiastics are also found. Allegorical designs are also, of course, frequent: a heart on an anvil or under a hammer, the sun and sunflowers, etc.; and—especially on shields which have been assumed by the bearer for his personal use alone—hearts, the Lamb of God, the dove with an olive

branch, vine branches, simple crosses wreathed with vine twigs, anchors, the Phœnix, fishes, trefoils, flowers, palm branches, Madonnas, crucifixes, Peter's keys, cranes, monograms such as I.H. (Jesus Heiland = Saviour), and so on. A few exlibris have representations of churches, and in the eighteenth century putti and boy-angels are common. On the plates of the Theatine Fathers at Munich, by Thoma, and Don Ferdinand Sterzinger (17 . .) the cherub, otherwise naked, has a biretta on his head, lest he should appear too mundane.

Many exlibris of ecclesiastics have been reproduced in previous chapters,¹ and to these the following may be added:²

Johann Egolf (Eginolf) *von Knöringen*, Bishop of Augsburg, woodcut, *circa* 1574; the shield bears quarterly, 1 and 4, the see of Augsburg, 2 and 3, Von Knöringen, the dexter helmet bearing the crest of the see, and the sinister that of the bishop. In the border are four ancestral coats: 1, Von Knöringen; 2, Von Westerstetten; 3, Von Schwendig; 4, Von Freiberg (p. 329).

Otto Gereon *von Gutmann*, Doctor of Theology.

¹ Jakob *Hainrichmann* (facing p. 10), Hildebrand *Brandenburg* (*frontis.*), Hector Pömer (pp. 110, 112), Johann Jakob *Märtz* (p. 121), Johann *Maier*, called *Eck* (pp. 123-124), Reinhard *Count zu Leiningen-Westerburg* (p. 141), Wolfgang *Seidl* (p. 143), Georg *Helwich* (p. 152), Alfons *Kennedy* (p. 243), Heinrich *Braun* (p. 272).

² The exlibris of abbots and abbesses, which belong to the monastery rather than to the individual, have been included in the preceding section, rather than here.

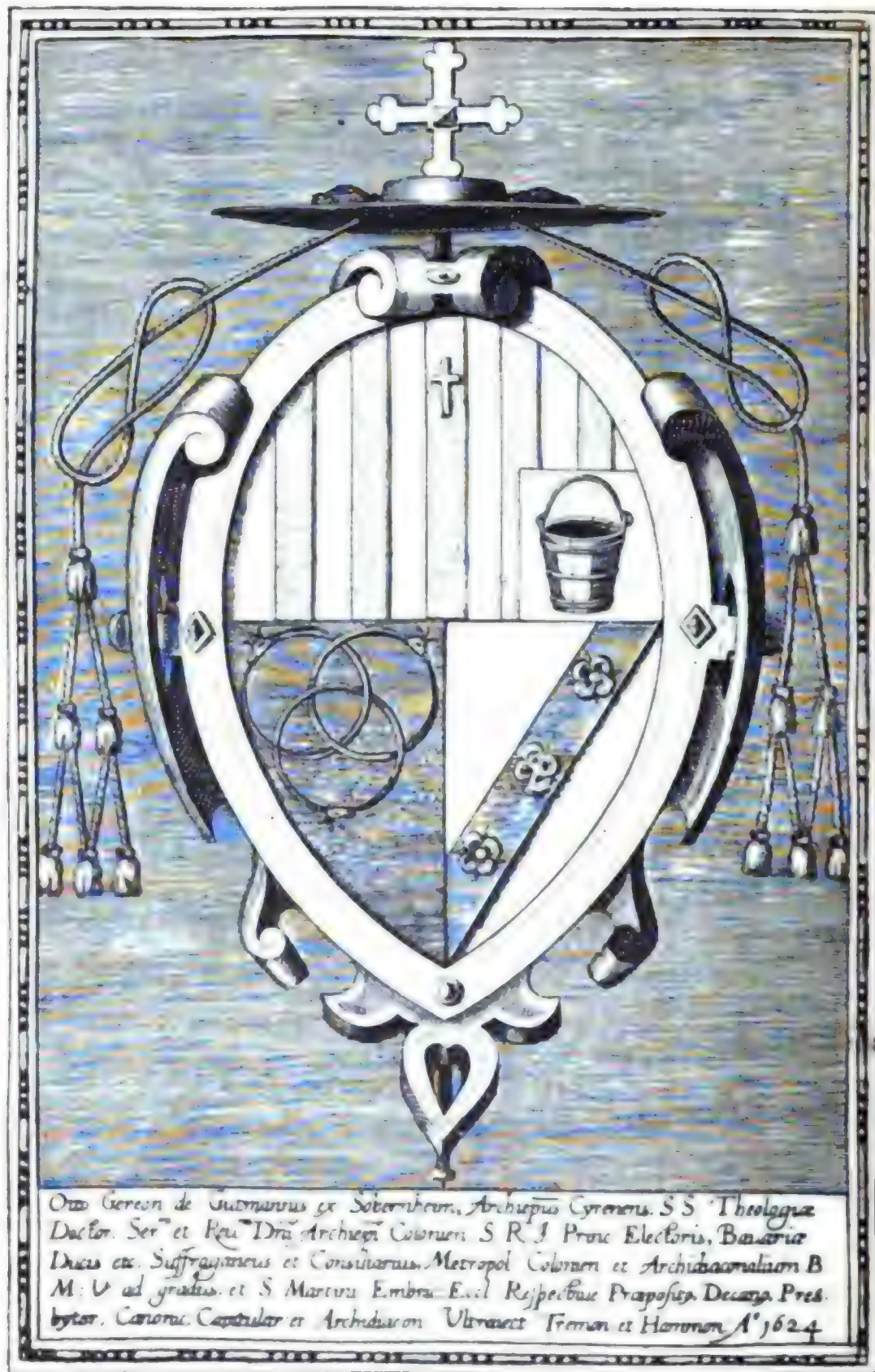


IOANNES EGOLPHVS
EX FAMILIA NOBILIVM
A KNOERINCEN, ELECTVS
& confirmatus Episcopus
Augustanus.

BOOK-PLATE OF JOHANN EGOLF VON KNÖRINGEN, BISHOP OF
AUGSBURG (*circa* 1574).

Electoral Councillor and Suffragan Bishop of
Cologne, 1624 ; this plate, the original size of
which is $8\frac{3}{8}$ in. $\times$ $5\frac{1}{4}$ in., is the work of an accom-
plished engraver (p. 330).

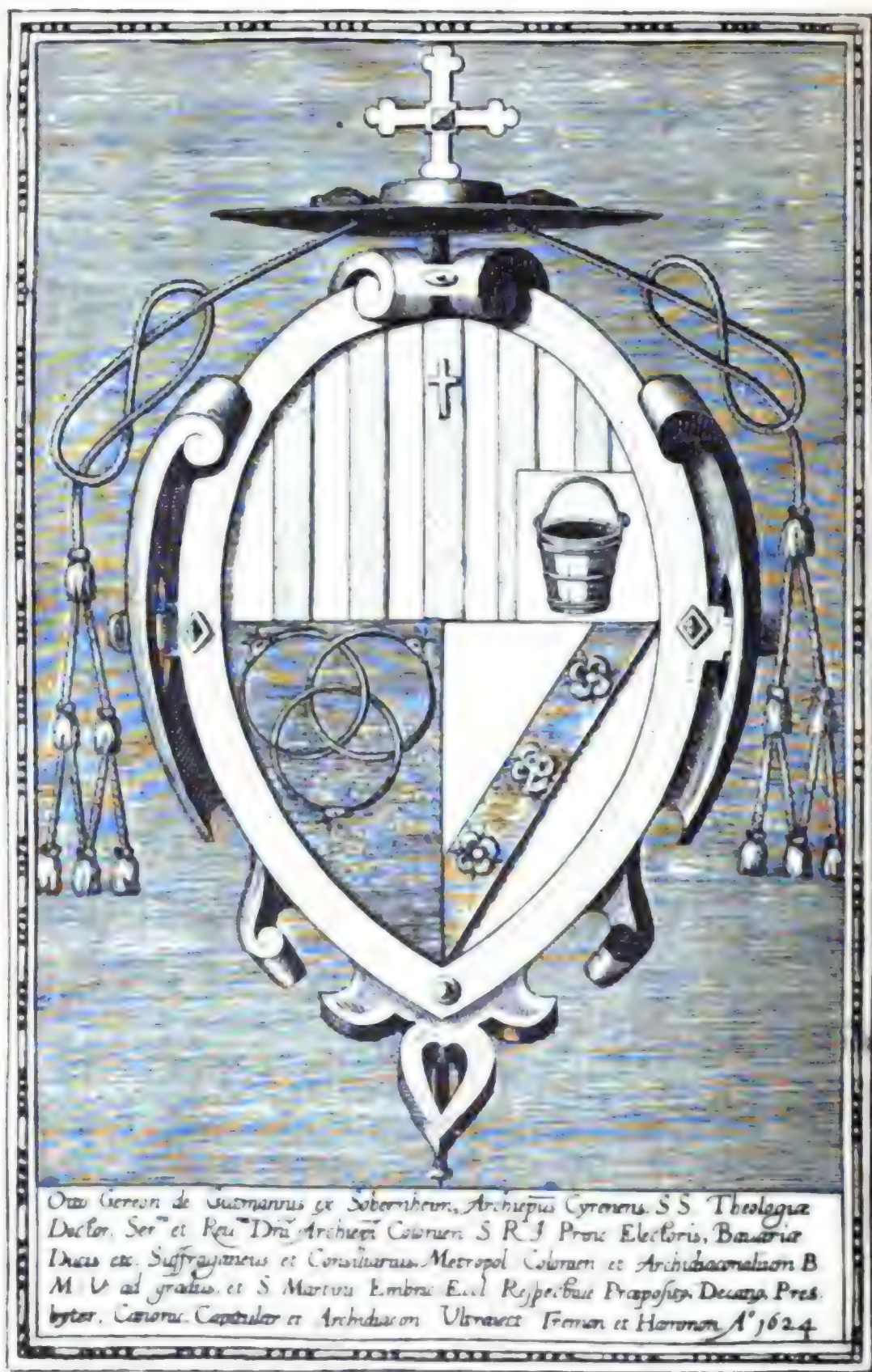
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BOOK-PLATE OF DR. OTTO GEREON VON GUTMANN, SUFFRAGAN BISHOP OF COLOGNE (1624).



BOOK-PLATE OF SEBASTIAN DENICH, BISHOP OF ALMIRA, I.P.I.
(1672).



BOOK-PLATE OF DR. OTTO GEREON VON GUTMANN, SUFFRAGAN BISHOP OF COLOGNE (1624).



BOOK-PLATE OF SEBASTIAN DENICH, BISHOP OF ALMIRA, I.P.I.
(1672).

Recte faciendo neminem Timeas



*Sigismundus S. R. E. Presbyter
Cardinalis à Kollonitz S. R. I.
Princeps Archi-Episcopus Vien-
nensis Inquisit. Gener. Hispaniarum,
S. C. R. C. M. Intimus Actualis
Consiliarius*

BOOK-PLATE OF SIGISMUND VON KOLLONITZ, CARDINAL-ARCH-
BISHOP OF VIENNA (circa 1730).



BOOK-PLATE OF GOTTFRIED LANGWERT VON SIMMERN (1728).

Sebastian *Denich*, Bishop of Almira *i.p.i.*, copperplate, 1672 ; a memorial plate (p. 331).

Sigismund *von Kollonitz*, Cardinal-Archbishop of Vienna, copperplate, *circa* 1730 ; this plate shows the arrangement of the 30 tassels (15 on each side) of a cardinal's hat (p. 332).

Gottfried *Langwert von Simmern*, Suffragan and Administrator at Regensburg, 1728, with a beautiful motto and characteristic baroque construction ; one of his two plates (p. 333).

The exlibris of Klemens August, *Duke of Bavaria, Elector and Archbishop of Cologne*, is reproduced and described below, Part II. 6.

The folio plate (9 in. $\times$ 5 $\frac{3}{4}$ in.) of Josef Klemens, *Duke of Bavaria, Elector and Archbishop of Cologne* (1688), Bishop of Freising (1685), of Regensburg (1695), of Liège (1694), and of Hildesheim (1702), copperplate, *circa* 1710. The shield is quarterly, 1, See of Cologne ; 2, Duchy of Westphalia ; 3, Duchy of Engern ; 4, County of Ahrensberg ; over all an escutcheon of the personal arms of the elector : quarterly, 1 and 4, Bavaria ; 2 and 3, Palatinate of the Rhine. The archiepiscopal cross and the crosier and sword are placed behind the escutcheon, which is surmounted by the electoral crown ; the original of this exlibris was taken from a volume presented to the elector by Louis XIV. of France (p. 335).

The following book-plates of ecclesiastics are also worthy of mention :

Otto IV. Truchsess von Waldburg, Count von Sonnenberg, Bishop of Constance, woodcut, *circa* 1485-90 ; Madonna



IOSEPHVS CLEMENS DEI GRATIA
ELECTOR COLONIÆ

BOOK-PLATE OF JOSEF KLEMENS, DUKE OF BAVARIA, ELECTOR
AND ARCHBISHOP OF COLOGNE (*circa 1710*).

and Child, between SS. Conrad and Pelagius, with the arms of Constance, Sonnenberg and Waldburg, and four ancestral coats (Sonnenberg-Waldburg, Werdenberg, Abendsberg, and Heiligenberg).

Two exlibris of Hugo *von Hohenlandenberg*, Bishop of Constance, one by Jörg Breu (Augsburg), 1504, the other about the same date; both have the Madonna with SS. Conrad and Pelagius, and the arms of Constance quartered with Hohenlandenberg.¹

Johann *Maier*, called *Eck*, of Ingolstadt, the opponent of Luther; his first exlibris, probably by Hans Springinklee, *circa* 1518, is reproduced on p. 123; his second plate, a hand-coloured woodcut of about 1522, is perhaps by the same artist (see p. 124); a third, but very doubtful, exlibris of Eck, a woodcut of 1522, contains the full armorial achievement in a richly ornamental Renaissance border.²

Two exlibris of Dr. Augustinus *Marius*, Suffragan Bishop of Würzburg, woodcuts, 1521, 1522, with and without the mitre and crosier; arms with a cross surmounted by a wreath of roses with the name of Marius within it, and various accessories.

Dr. Paul *von Oberstain*, Provost and Chancellor of the University of Vienna, Archdeacon and Imperial Councillor, two woodcuts, plain and coloured, 1516 and 1528; two shields with mitre and crosier.

Three exlibris of *Melchior Vatti*, Suffragan Bishop of Constance, coloured woodcuts, two dated 1529, the third undated, *circa* 1529; arms with mitre and crosier in architectural border, and the curious inscription, "Patronus Libri" ("Master of the Book").³

Gregor *Angrer*, Bishop of Wiener-Neustadt, Provost of Brixen, coloured woodcut, *circa* 1530.⁴

Dr. Johann *Marbach*, of Lindau, afterwards leader of the Lutherans at Strassburg, woodcut, apparently by Anton

¹ Both are reproduced in E. L. Z. v. 96, 98.

² Reproduced in Warnecke, Plate VI. (No. 424).

³ The three plates are reproduced in E. L. Z. v. 4 and 126.

⁴ Reproduced in Burger, Plate XII.

Wönsam of Worms, *circa* 1550 ; symbolical representation of David and Goliath.¹

Johann *Baldinger*, Canon of St. Andrew's, Freising, and Rector of Schierling, near Mallersdorf, coloured woodcut, 1547.²

Four exlibris of Johann Georg *von Werdenstein*, Prebendary of Augsburg and Eichstätt ; one a coloured woodcut, *circa* 1558, the other three copperplates by Dominik Custos, 1592, and *circa* 1600. One of the latter is reproduced on p. 165.

Johann Kaspar *Neubeck*, Bishop of Vienna, copperplate, *circa* 1575 ; arms in a wreath of fruits, flanked by Mary and St. John.

Exlibris of Brother Johann *Hochreuter*, Pastor of Rothbach, near Munich, and Georg *Hochreuter*, a clergyman at Passau ; copperplate, 1583, rich border with a Latin quatrain, which shows that the figure of St. George on the shield (the "Hohe Reiter") is a canting allusion to the name of the owner.³

Hieronymus *Hyrsen*, Vicar of Oepfingen, woodcut, before 1581, armorial.⁴

Two exlibris of Balthasar *Dorner*, monk of the monastery of Marchthal, and afterwards pastor of Munderkingen, woodcuts, 1581, 1583 ; that of 1581 has merely the arms surrounded with foliage, inscription, and motto ; but the later plate is a much more ambitious production, displaying the owner kneeling before the figure of Christ on the Cross, with views of Munderkingen and Marchthal in the distance, and three angels hovering round the cross.⁵

Melchior *Klesel*, Cardinal, and Minister of the Emperor Matthias (Vienna), 1623 ; a large folio plate, displaying the coat of arms with SS. Peter and Paul as supporters, and long inscription below.⁶

Albert Lerch, Chaplain of the Frauenkirche, Munich, copperplate, 1650 ; armorial in border with angels.

¹ Reproduced in E. L. Z. viii. 32.

² *Ibid.*, viii. 72.

³ *Ibid.*, iii. 53.

⁴ *Ibid.*, vi. 9.

⁵ *Ibid.*, vi. 8, 10.

⁶ Reproduced in Warnecke, "Bookplates of the 15th and 16th Centuries," Plate C.

Maximilian Heinrich, *Duke of Bavaria, Archbishop of Cologne*, perhaps by Emanuel von Wehrbrunn, *circa* 1650; arms of Bavaria and the Palatinate, in baroque border, with putti, surmounted by the electoral hat.¹

Georg *Szelepcheny*, Archbishop of Gran, Primate of Hungary, Anti-reformer, copperplate, *circa* 1670; portrait in frame, with arms and inscription.

Heinrich *Tulpen*, of Kupferberg, Dean of Forchheim, copperplate, 1680; armorial, with view of Kupferberg in the Fichtelgebirge.²

Augustin, Bishop of Spiga *i.p.i.*, Chaplain to Pope Clement XI., Vicar Apostolic, Abbot of Lepsing, Privy Councillor to the Elector Palatine, etc.; copperplate, 17 . . ; armorial with mitre, bishop's hat, crosier, and sheaves of corn.

Dr. Jodocus Hermann *Nunning*, Ecclesiastical Councillor to the Elector of Cologne, Senior of the Abbey of Vreden, historian, genealogist, numismatist, and topographer; copperplate, signed "A.B.," *circa* 1720; armorial in baroque frame.

Two exlibris of Anton Ignaz, *Count von Fugger-Kirchberg-Weissenhorn*, Provost of Ellwangen, Prince of the Empire, copperplate, *circa* 1760; armorial with inscription, which expressly describes his books as *bibliotheca privata*.

Cardinal *Count von Schönborn*, copperplate, *circa* 1720; arms with good baroque border.

Klemens Wenzel, *Duke of Saxony*, Prince of Poland, Elector-Archbishop of Trier, Bishop of Augsburg, copperplate, *circa* 1785; the main shield bears the arms of Trier and Augsburg with those of Poland on an inescutcheon, the arms of Saxony being placed over the latter *en surtout*; here reproduced, p. 339.

Franz Gregor, *Count Giannini*, Margrave Carpinetti, Canon, Provost, and Apostolical Protonotary (Olmütz, Breslau, and Znaim), died 1758, had six different book-plates with shield and supporters, coronet, helmets, lances, mitre, hat, and crosier.

Wolfgang *Eder*, an Augustinian monk (Munich?), copper-

¹ Reproduced in Burger, Plate XLV.

² Reproduced in E. L. Z. v. 105.

plate, *circa* 1720; a prettily engraved landscape in a baroque border; the inscription has "ad usum" instead of "ex libris."

Two exlibris of Christof, *Count Migazzi*, of Waal and Sonnenturm, Cardinal-Archbishop of Vienna, copperplates,



BOOK-PLATE OF KLEMENS WENZEL, DUKE OF SAXONY, ELECTOR AND ARCHBISHOP OF TRIER (*circa* 1785).

circa 1765; arms with mantle, coronet, hat, cross, and long list of all the owner's titles.

Johann Nepomuck *von Pernat*, Ecclesiastical Councillor to the Elector of Bavaria, Canon of the Frauenkirche in Munich, copperplate, 17 . . ; arms, keys, books, writing materials, Roman temple, and the Frauenkirche.

Martin *Reinhardt*, pastor (Nuremberg), copperplate, 17 . . ; the owner in his library.

Adrian *Rauch*, a Piarist monk, copperplate, 17 . . ; library

interior, with the badge of the Order (the Virgin Mary) above.

Magister Gottfried Balthasar *Scharff*, Archdeacon of the Church of the Holy Trinity at Schweidnitz, copperplate, with two different inscriptions, library interior.

Benjamin *Stabenau*, Deacon (Danzig), copperplate by Martin Tyroff, 17 . . ; an obelisk with the eye of God, Noah's ark and dove, between the figures of Faith and Hope, in a rococo frame.

Georg Christof *Wilder*, Dean of St. Lawrence, Nuremberg, poet and etcher ; two exlibris, 1806, etched by himself on one plate, and cut up after printing ; one displays a stone monument in the form of a broken cross, with inscription, the other a tablet with inscription by a fountain.

Dr. Leonhard *Nussbaum*, Ecclesiastical Councillor (Munich), circa 1840 ; arms placed on the star of an Order.

Dr. Johann Josef Ignaz von *Döllinger* (Munich), the celebrated Catholic theologian, woodcut, 1866, by August Hess ; seated figure of History.¹

Friedrich *Schneider*, Capitular of Mainz, and Ecclesiastical Councillor ; sixteen different exlibris by Otto Hupp and Peter Halm, the principal motive of all being a cross.²

Dr. Josef *Danko*, Titular Bishop, and Provost of the Cathedral of St. Martin, Pressburg ; two exlibris by L. Rauscher, 1893 (process reproductions) ; arms in Renaissance border.

Dr. Adolf *Franz*, Prelate (Gmunden, formerly Breslau) ; by Prof. W. Behrens, 1895 (a variety, with inscription altered, 1899) ; allegorical figures of Faith and History, the Madonna, two putti, etc.

Pater Hugo *Schmid*, Librarian of the Benedictine Monastery of Kremsmünster, by Bernhard Wenig (Berchtesgaden), 1899 (reproduced in Chapter XI. *B. a.* below).

(D.) TYPOGRAPHICAL EXLIBRIS OF MONASTERIES AND ECCLESIASTICS.

Although typographical labels possess no artistic merit, they have been in use for four centuries, and must not pass altogether without notice here.

¹ Reproduced in E. L. Z. ix. 24. ² *Ibid.*, ii. 4, pp. 16-17.

Such labels are usually small, with merely a printed inscription, sometimes framed with one or more lines of the simplest character. Some two hundred ecclesiastical exlibris of this type are known, from the sixteenth to the nineteenth century. As an example we reproduce a plate which has the advantage of being historically interesting, that of the *Jesuits' College at Würzburg*; it exists

**FRANCISCVS D.G. Bamberg. &
Herb. Episcopus, Franconiæ Dux, hunc cum
aliis sex circiter librærum millibus, plerosq; à
Succis bello raptos, à Cæsar. milite iterum e-
reptos, & ære S.C. redemptos, munificentissi-
mè clementissimèque donabat Collegij So-
cietatis Iesu Herbip. Bibliothecæ, verus illius
Restaurator. DEUS æternùm benefaciat.**

BOOK-PLATE OF THE JESUITS' COLLEGE AT WÜRZBURG
(circa 1634).

in four sizes, *circa* 1634. The inscription records the munificent gift of 6,000 volumes, which were among those carried off by the Swedes after the capture of Würzburg in 1631. Three years later the Swedes were defeated at the battle of Nördlingen by General Melchior von Hatzfeldt, brother of Francis von Hatzfeldt, Prince-Bishop of Würzburg and Bamberg, who then bought the 6,000 recovered volumes from the victorious army and presented them to the Jesuits' College.¹

¹ See E. L. Z. iii. 5, and vi. 111, 112, where the largest size is reproduced.

Other typographical labels worthy of notice are :

Benedictine Monastery of St. Peter, *Salzburg*, circa 1706, with threat of excommunication against borrowers who fail to return books, by virtue of a special bull of Pope Clement XI.¹

Three exlibris of Karl Freiherr *von Dalberg*, Archbishop and last Elector of Mainz, Primate of the Confederation of the Rhine, and (from 1810 to 1813) Grand Duke of Frankfurt; the archbishop being an enthusiastic supporter of Napoleon, the inscription is, naturally enough, in French; it is also inaccurate. It runs : "Bibliothèque de S. E. Mr. Le Duc de Dalberg"; he was, however, never "Duke," though he was sometimes called so, but "Grand Duke," and never "Duke von Dalberg," but "Freiherr von Dalberg, Grand Duke of Frankfurt."

¹ See E. L. Z. vi. 46.





CHAPTER X

THE NINETEENTH CENTURY: 1800-1871

THE lack of taste and general aridity which are characteristic of the early part of the nineteenth century show themselves, naturally enough, in the book-plates of the period, which are beyond doubt the most uninteresting specimens known to collectors. It is sometimes said that the use of book-plates died out between 1800 and 1870; but this is hardly true, for though the output was less than it had been, a large number of plates exist to prove that the custom did not altogether fall into disuse. The author's collection alone can show about seven hundred German and Austrian exlibris of this period, and there are perhaps about eight hundred examples known in all.¹

Here, too, we might proceed to classify into

¹ In England more plates were produced during this period than at any other time; these are mostly pure armorials, formal in style and not of great artistic value, though often finely engraved.

heraldic, allegorical, and typographical exlibris, but it is not worth while to treat this period in too much detail. The duty of the chronicler is rather to select, and, the general character of the plates being very similar, to describe a few as samples of the whole.

Copper-engraving still remains the most common method of reproduction, but some steel engravings are found and also a few lithographs. In almost every case the execution is extremely neat and precise, while in the designs themselves sentimental insipidity alternates with the most rigid formality. This is especially true of the first half of the century, during the reign of the *Empire Style* (1800-20) and the *Biedermeier* period (late Empire, 1820-40). In the middle of the century came the classical revival, founded on Greek art, of which Schinkel of Berlin and King Ludwig I. of Bavaria were the most famous exponents. About 1860 an improvement in taste set in, but it was not until after 1871 that book-plates, which so surely reflect the art of their time, again rose to a high level of excellence.

If we examine the purely *heraldic* exlibris after 1800—and, as usual, they form a majority of the whole—we find a number of “impossible” heraldic forms, such as never existed in reality, either in Germany or in England, whence were borrowed, *e.g.*, the late Georgian “spade” shield, with the cusped top, and the casque-like “die-sinker” shield. Other shields are reminiscent of Renaissance types, some are many-eared, some oval, some round, while some, borrowed from Greek or

Roman shapes, hardly admit of definition, and could only have proceeded from the minds of designers utterly devoid of style or taste. Among other enormities we find crests poised in the air instead of being fixed on the helmet, helmets with wasp-like necks, into which the owner could not possibly have squeezed his head, vizors through which it would have been impossible to see, and coronets which are either pure inventions or are imitated from foreign countries. Though we cannot excuse the artists who thus drew on their imagination, and produced work which shocks us by its hideous incongruity, we must remember that good examples of heraldic design, such as are now placed within the reach of all in our museums and illustrated text-books, were not then easily accessible.

In the non-heraldic *allegorical* exlibris of this period the same lack of taste is evident. The figures are effeminate, the symbolism far-fetched, and the general effect bald and insipid. In short, a general deterioration is evident, and while in earlier times bad plates formed the exception, it now becomes a difficulty to seek out a few good specimens from the mass of those which, to us at the present day, seem to lack both beauty and interest. Of the *typographical* exlibris, which were much used, there is little to be said; they have sometimes long inscriptions, sometimes only the name, and are generally inclosed in a simple border. Impressions from *stamps*, unornamental and generally far from clear, are also found.

A large number of engravers produced exlibris

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during this period, but comparatively few signed their work, and though experts may assign some plates to this or that engraver with tolerable certainty, in many cases the attributions must remain mere guess-work. It was the exception for any artist of importance to devote time to book-plates, and most of the designs look as if they had been turned out wholesale by "heraldic stationers," who did not sign their productions as they do now.

It must here be mentioned that to the period under consideration belongs the first German publication on the subject of book-plates: in his "*Bilderhefte zur Geschichte des deutschen Buchhandels*" (Cologne, 1853-65), Heinrich Lempertz the elder, a dealer in books and art at Cologne, devoted a chapter to book-plates, with twenty illustrations (one exlibris of the fifteenth century, sixteen of the sixteenth, three of the seventeenth), and was thus the first to draw attention to exlibris in print.¹

(A.) DESIGNERS AND ENGRAVERS OF EXLIBRIS,
1800-1871.

The following is a list of artists whose names are found on the plates of this period :

MUNICH : Otto Titan *von Hefner*, and his heraldic institute (six plates); a designer who, though he produced slovenly work, worked after old and good examples.

¹ See, for further information, E. L. Z. vi. 57-63.

Franz, *Count Pocci*, designer and etcher of his own exlibris.

Dr. Karl *Wolf* and Son, lithographers, printers to the Court and University.

NUREMBERG: Georg Christof *Wilder*, Dean of St. Lawrence, poet and etcher.

Johann Ludwig *Stahl*.

Professor Eugen *Freiherr Löffelholz von Colberg*, heraldic artist and miniature painter (Nuremberg, Ansbach, and Munich), who was already doing good heraldic work in the sixties, but did not reach perfection until twenty years later.

REGENSBURG: Franz Anton *Niedermeyer*, one of the earliest lithographers.

FRANKFURT-ON-MAIN: *Geiler*.

HALLE: Moritz *Voigt*.

STRASSBURG: Benjamin *Zix*, painter.

DRESDEN: Karl Friedrich *Holzmann*.

Adrian Ludwig *Richter*, who engraved the pretty plate of Otto Jahn, the celebrated philologist, Professor at Bonn (children under fruit trees).

Eduard *Bendemann*, Professor in the Academy of Art at Dresden, and Director of the Academy at Düsseldorf; exlibris of Benoni Friedländer, numismatist (Berlin), woodcut, *circa* 1850; Dr. Julius Friedländer, Director of the Coin Cabinet in Berlin, etching, 1860; and Ernst Friedländer, archivist, woodcut, *circa* 1882; these three plates were executed by Professor Hugo Bürkner (Dresden).

Julius *Hübner*, Professor and Director of the Picture Gallery, brother-in-law of Eduard Bendemann. He designed exlibris for his four sons,

the plates being etched with extreme delicacy by Professor Hugo Bürkner, viz. : Franz Hübner, Privy Councillor (Berlin) ; Emil Hübner, Professor of Philology in the University of Berlin ; Hans Hübner, Professor of Chemistry in the University of Göttingen ; and Martin Hübner, banker (Berlin), 1868, 1854, 1868. One of these, the humorous exlibris of Hans Hübner, is here reproduced (p. 349) ; a bottle of Hochheimer is weighed in the balance against a sleeping toper in a retort, which ascends as the genius of the wine escapes. In the centre are the Hübner arms.

Professor Hugo *Bürkner*, a man who was mainly responsible for the revival of the old German woodcut for book-illustration, etc., in the middle of the century, and was also an accomplished etcher, executed the exlibris designed by *Bendemann* and *Hübner*, just mentioned, and also those by Karl Ludwig Theodor *Graff*, Privy Councillor, Professor and Director of the School of Art at Dresden. Bürkner's beautifully executed exlibris form a noteworthy group among the inferior work of the time.¹

MEISSEN : O. E. *Gödsche*, lithographer.

BERLIN : Joseph *Caspar* ; exlibris of Gustav Parthey, bookseller, philologist, archæologist, orientalist , etc. (Berlin), a fine steel engraving, *circa* 1826, displaying the figure of Victory in a four-horsed chariot, with a palm tree behind.²

¹ For further information see E. L. Z. vii. 46-49.

² Reproduced in Warnecke, Plate XXI.

Friedrich Genelly and Professor Johann Samuel Otto.

S. Halle; exlibris of the Prussian General Friedrich Boguslaw Emanuel, Count Tauentzien von Wittenberg (Breslau and Berlin), copperplate.



BOOK-PLATE OF HANS HÜBNER.

By Julius Hübner (1868).

Ludwig Clericus (Berlin and Magdeburg); twelve exlibris before and after 1871.

HANOVER: Julius Giere.

SAGAN: Leonhard Dorst von Schatzberg, heraldic artist and architect.

HAMBURG : F. *Rosmäsler* (also at Doberan, 1816) and Gustav Adolf *Forsmann*.

VIENNA : Klemens *Kohl* and Jakob *Hyrthl*.

PRAGUE : Johann *Berka*.

PARIS : Georges, or Mucius, *Malbeste* ; exlibris of Prince Friedrich Salm-Kyrburg, 1827.

LONDON : Richard *Silvester*, who engraved the exlibris of Peter Godefroy (Hamburg).

MILAN : Ripamonti *Carpano*, papermaker and lithographer ; exlibris of Anton Thomas (Milan, died in Venice).

Also the following : L. *Rausch*, Rudolf von *Busse*, J. E. *Lohrenz*, Christian *Hammer*, *Neubauer*, Hans N. (?) *Fincke*, J. *Marianus*, M. *Balker*, Christof *Nathe* (Vienna ?).

(B.) UNSIGNED EXLIBRIS.

GERMANY.

We have already mentioned (see p. 250) that *Goethe*, during his student days at Leipzig, etched an exlibris for Käthchen Schönkopf, *circa* 1767. Though he does not appear to have possessed a book-plate of his own, two typographical labels must be mentioned which bear his name. These were printed and fixed in his books in the forties—he died in 1832—when his library was dispersed. They have different borders, and the inscriptions run : “ Aus der Bibliothek Johann Wolfgang von Goethe's ” and “ Aus dem Nachlasse des Staatsministers Dr. Johann Wolfgang von Goethe.” The poet's son, Julius August Walther von *Goethe*, possessed a simple armorial exlibris, copperplate,

1809; it has the coat of arms with inscription "J. A. W. v. Goethe" above, and the date below. After his death a typographical label was fixed in his books also, reading "Aus dem Nachlasse des Geheimen Kammeraths u. Kammerherren Julius August Walther von Goethe" (*circa* 1840).

An exlibris also exists of another member of the family, Wolfgang Maximilian *von Goethe*, a grandson of the poet, copperplate, 18 . . ; it shows the coat of arms with inscription "M. W. von Göthe" above and the date "18.." below. This plate is a puzzle, for not only are the initials in the wrong order, but, as is well known, the spelling "Göthe" for "Goethe" was intensely disliked by the family. No used examples have been found, but some unused impressions exist, and possibly they were presented to the owner by some amateur engraver.

All these five Goethe exlibris were probably executed in Weimar. In the same connection another typographical plate may be mentioned (*circa* 1840) bearing the inscription "Henriette Freifrau von Pogwisch, geb. Gräfin Henckel von Donnersmark"; the owner was the mother of Ottilie Freiin von Pogwisch, who married Julius August Walther von Goethe.

Of other unsigned plates the following are the most important :

Armorial.

Georg Ernst Levin, *Count von Wintzingerode*, Minister of State at Stuttgart, *circa* 1815.

Rudolf, *Count Stillfried von Alcantara und Rattonitz*, Prussian Chief Master of the Ceremonies, writer on art,

genealogist, and herald ; three different plates, one having three varieties of colour, *circa* 1849.

Leonhard *Dorst von Schatzberg*, architect and heraldic artist (Sagan) ; four exlibris, *circa* 1844-6.

August *von Kotzebue*, German dramatist and Russian Councillor of State, assassinated at Mannheim in 1819 ; copper-plate.

Dietrich Heinrich Ludwig *von Ompteda*, Minister at Hanover and Brunswick, and writer on international law.

Ludwig Friedrich Viktor Hans, *Count von Bülow*, Westphalian and Prussian statesman.

Eugen *Reichsfreiherr von Maucier*, Representative of Württemberg in Vienna (Oberherrlingen), 1839.

Johann Gottlob *von Quandt*, collector of works of art and writer (Dietersbach in Saxony, and Dresden).

Georg Heinrich *Krieg von Hochfelden*, General in the army of Baden and author.

Gottfried *Kellner*, German Consul at Odessa.

Georg *von Koch*, Minister at Brunswick, and herald.

Karl *von Heideloff*, architect and painter (Nuremberg and Hassfurt).

Karl Albert *von Graefe*, oculist (Halle).

Christian Karl (Freiherr von) *Bunsen*, savant and statesman (Bonn).

Karl Peter *Lepsius*, Privy Councillor and archæologist (Naumburg).

Dr. Karl Ritter *Mayer von Mayerfels*, herald (Munich).

Dr. Georg Wilhelm *von Raumer*, Director of the State Archives and historian (Berlin).

Dr. Henry Bethel *Strousberg* (originally Baruch Hirsch Strausberg), railway contractor (London and Berlin).

Non-armorial.

Heinrich Oswald Theodor *Freiherr Tschammer von Osten* (Schlaupe, Silesia), officer in the Prussian landwehr, mortally wounded at Leipzig, 1813 ; a palm tree with shield leaning against it, at the side a pile of books.

Dr. Eduard *Böcking*, Professor (Bonn) ; four exlibris, one with portrait of Ulrich von Hutten, one with Gothic architectural frame, one with four shields, and one (with three varieties of paper) with a figure of Justice.

Kreuzschule, Dresden, the town "gymnasium," first mentioned in 1300 as a Catholic school, became Protestant in 1539; tablet with globe, Bible, and lyre, in border of ivy. Bernhard (Freiherr von) *Köhne*, archæologist, a numismatist, and herald (Berlin), in 1844 Conservator of the Coin



BOOK-PLATE OF BERNHARD (FREIHERR VON) KÖHNE (18..).

Cabinet of the Hermitage, St. Petersburg; inscription with the obverse and reverse of a Brandenburg coin, here reproduced. There are also two exlibris of Bernhard Heinrich Wilhelm Köhne and Karl Bernhard Wilhelm Köhne, both with beehives.

Eduard *Gerhard*, archæologist (Berlin); two exlibris, one

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pure armorial, the other showing the coat of arms with representation of Romulus and Remus with the wolf, a candelabrum, and a man with a griffin.

Dr. Friedrich Philipp *Usener*, Syndic, historian, and collector (Frankfurt); name with five small landscapes.

Freimaurerloge (Freemason's Lodge) *zu den 3 Weltkugeln* (Berlin), *circa* 1840; in the form of a medal, with the Prussian eagle above three globes.

Loge Leopold zur Treue (Karlsruhe); triangle with chain, the initials L. Z. T. and the masonic motto "Sehen, Hören, Schweigen."

Loge zur Einigkeit (Frankfurt-on-Main); masonic symbols with inscription, in a wreath of stars.

Ludwig *Cavalli* (Darmstadt); Minerva crowning Mercury.

Adam Walter *Strobel*, Alsatian historian, Professor at Strassburg, *circa* 1840; two exlibris, showing the Cathedral of Strassburg.

Johann Georg *Schmalzer*, master carpenter, 1775, member of the town council at Mülhausen in Alsace; one of the first lithographs by a pupil of Senefelder, Gottfried Engelmann, who introduced lithography into France; it shows a pile of measuring and surveying instruments.

Johann Gottfried *Schweighäuser*, Professor at Strassburg, *circa* 1843; designed by Pastor Johann Ringel (Allmensteyer and Uelzach); rocky wall of the Odilienberg.

Dr. Wilhelm *Gesenius*, Protestant theologian, Professor and Orientalist (Halle); typographical.

AUSTRIA.

From the historical point of view the three large folio plates (two varieties of engraving and one of colour) of the *Archduke Ferdinand of Austria, Grand Duke of Tuscany*, and from 1802 to 1805 temporal *Elector of Salzburg*, brother of the Emperor Francis I. of Austria, are of interest. These plates were made by order of the Electoral Governments, but the existence of the Electorate of Salzburg was of so short duration that all the prints were not used, and the remnant, following the fortunes of the electoral and archiepiscopal library, came into the possession of the Imperial Archives at Vienna; copperplates, armorial, *circa* 1813.

Historically interesting also is the plate of *Beidaels de Zittaert*, last Roy d'Armes, Herald in the Chancellery of the Netherlands in Vienna. After the loss of the Netherlands (1795, 1810, 1815), the chancellery ceased to exist, but the records of nobility remained for some time in the possession of the King at Arms, until they too found their way into the Imperial Archives; about the year 1825 the reference library belonging to the office, the volumes of which contained the book-plate in question, also passed into the same depository. The exlibris is a massive copperplate, *circa* 1815, displaying the Imperial double eagle, with the arms of Austria, Lorraine, and Burgundy, and two inscriptions, "Appartient à la bibliothèque" above, and "Donné par le Conseiller premier roy d'armes Beydaels de Zittaert" below (the two inscriptions are generally cut off).

Another plate of historical interest is that of the *Imperial Library of St. Mark, Venice* (from 1815 to 1866 under Austrian dominion), copperplate, *circa* 1850, two sizes; above the inscription "Imp[erialis] R[egia] D[ivi] Marci Venetiarum Bibliotheca" are seven books, one of which the winged lion of St. Mark holds in his left fore-paw, while in his right he brandishes a sword round which a scroll is wound with the words "Custos vel ultor" ("Guard or avenger").

Max, *Count von Merveldt*, Cavallery General, Austrian Ambassador in London; armorial.

Georg Andreas *Freiherr Bajzath von Peszak*, Councillor to the King of Hungary; four large armorial exlibris.

Franz *Ritter von Hauslab*, Field Marshal (Vienna); armorial.

Freiherr von Loudon (Laudon), Castle Bistritz am Hostein, Moravia; armorial.

Theodor *von Karajan*, Germanist and historian (Vienna); armorial.

Alfred *Grenser*, herald (Vienna); one armorial plate and two with palm tree, snake, and inscription-tablet.

University of *Cracow*, Jagellonian Library; armorial.

(Nicolaus Miklos) *Jankovich von Wadas*, assessor, writer and collector, Pest, 1830; his library formed the nucleus of the "Landesbibliothek" at Pest, founded in 1832; arms in border.



CHAPTER XI

MODERN EXLIBRIS: 1871-1900



THE foundation of the modern German Empire, which had so great an influence on all branches of intellectual activity, was not without results in the domain of art; and the formality, coldness, and insipidity of the preceding period soon gave way before the health and vigour of the new movement.

The revival of German art, in which Munich took the lead, did not start on an independent footing with the formation of a new style, but was based on the works of the old German artists of the Renaissance. Since the word "Deutsch" had ceased to be merely a collective name for a number of independent states, and had again come to designate a geographical and political idea full of vitality and energy, an effort, half unconscious, had been made throughout the Empire to give expression to this newly-created German national feeling. Thus a return was made to the most brilliant period of German art, the German Re-

naissance, and buildings, furniture, decorations and ornaments were all executed in the "old German" style. Soon, however, this gave way to an imitation, in succession, of the Baroque, Rococo, and Empire styles, and into the short fifteen years from 1875 to 1890 was crowded every fashion in art which had been slowly developed during the three previous centuries. The time has rightly been called the "period of repetition"; yet it was not without splendid results. Not only were old masterpieces, especially in the applied arts, magnificently reproduced, but artists and workmen imbibed the spirit of the early German masters so thoroughly that new works were produced on the old lines, which are worthy to be placed by the side of the best creations of the fifteenth century.

It was natural enough, at a time when old usages were being revived, and when art had once more begun to exercise an influence over the smallest details of everyday life, that the custom of employing book-plates should awake to new vigour. At first heraldic plates were almost universal, but a welcome return to the fine old models is apparent; later came imitations of Renaissance, Rococo, and other styles, and also allegorical and symbolical designs.

Among the many styles which were imitated and absorbed during this period, special mention must be made of the so-called "New English Style," which was the result of an endeavour to introduce art in a simple and practical form into the everyday surroundings of life. It found its way

into Germany, as into other countries, and its influence extended not only to sculpture and painting, but, more particularly, to metal-work, furniture, and all kinds of designing—including book-plate composition. The Pre-Raphaelite movement, and the sudden discovery of Japanese art, also exercised a powerful influence on German art and on German book-plates.

Meanwhile—amid a chaos of all possible styles and imitations—the last five years have seen the rise of the “Modern” movement, which is characterized by simplicity of line, by an effort towards convenience in all articles of furniture, etc., and, in decorative design, by the use of volutes and spirals, and especially by a most varied conventional treatment of flower and plant forms. This movement is being cultivated in every art centre in Germany—in Munich, Berlin, Dresden, Stuttgart, Karlsruhe, Darmstadt, Hamburg, and, in a somewhat distinctive form, in Vienna—and the interchange of ideas is stimulated by the numerous art magazines published in Germany and Austria. It is too early yet to pass any definite criticism on a movement which is still in course of development, but it may safely be predicted that its life will not be of long duration.

The book-plates of the present time, closely connected as they are with the book-illustrations which have again become so common, accurately reflect, as usual, this modern movement, and many of the most original of the younger artists of the day are showing through the medium of the modest exlibris what the “modern” style really is.

As we have already pointed out (see p. 13), the most varied methods of reproduction are now in use. A great revival has taken place recently in the art of *wood-engraving*, and many exlibris are now cut on the wood by the artists themselves ; many designs are also drawn in the bold manner of the old woodcuts.

Etching has also come in favour again among book-plate designers, and *copper-engraving* still flourishes, and is often employed in combination with etching. Many plates have also been reproduced in *photogravure* during the last five years. *Lithography*, both in black and white and in colours, has reached a pitch of perfection in Germany which it will be scarcely possible to surpass, and many exlibris have been produced by this method, not only because of its comparative cheapness, but because by working direct upon the stone the artist can obtain the exact effect he requires, instead of leaving his work to an artisan who may not interpret it correctly. The commonest and cheapest method of all, the ordinary *zinc-process*, also reproduces a drawing with absolute accuracy, though care must be taken that the reduction is not too great, and also that the block is well printed.

These modern processes have also been applied to the production of *coloured* exlibris—a revival of the old and typically German coloured plates of the fifteenth and sixteenth centuries. The Germans have always had a peculiar love of colour in decoration, as their fine old costumes, painted house-fronts, interior decoration, etc., witness, and in no

other country do we find so many exlibris printed in colours.

As we have already seen, the revival of exlibris after 1871 followed naturally on the general revival of art; but the fashion was stimulated by the numerous writings on the subject, from costly works of reference to magazine articles, which followed each other in rapid succession. The publication of Lempertz' "*Bilderhefte*" (*circa* 1853), to which we have already referred, was followed by several works in French and English,¹ of which "*Les Exlibris français*," by A. Poulet-Malassis, Paris, 1874-5, and "*A Guide to the Study of Book-plates*," by J. Leicester Warren (Lord de Tabley), London, 1880 (reprint 1900), are the most notable.

In 1881 August Stoeber, Alsatian historian, poet, and librarian, issued his "*Petite Revue d'Exlibris alsaciens*," containing Alsatian exlibris of the old German, French, and modern German periods. He was followed in 1883 by Arthur Benoit, with a monograph on the two exlibris of Johann Daniel Schöpflin of Strassburg (see p. 232).

In 1887 the Bavarian Royal Herald, Gottfried von Böhm, published in the "*Zeitschrift des Münchner Alterthums-Vereins*" (Nos. 2-4), the first modern article on German book-plates, and so led the way for the numerous writers who have succeeded him. In 1889 appeared Herr Carlander's important volume on Swedish exlibris, and the

¹ See the Bibliographies in Castle's "*English Book-plates*" and Hamilton's "*French Book-plates*," in this series.

following year saw the publication of the first great German work on the subject—the late Friedrich Warnecke's "*Die Deutschen Bücherzeichen*." This volume contained, besides an introduction, a detailed list of 2,566 exlibris (among which are included, on account of their German names, besides Austrian, some French-Alsatian, Swiss, Dutch, and Swedish book-plates). To-day, ten years later, about 4,500 old and 5,900 modern German and Austrian exlibris are known.

More recent articles and monographs will be found enumerated in the Bibliography at the end of this volume.

In dealing with the great mass of modern exlibris, among the designers of which are to be found many artists of the first rank,¹ and many who have made their reputations in various other branches of art, it would be possible to classify them in various ways, according to their technique, style, schools, etc. It will, however, be best to keep to the simple classification which we have adopted in previous chapters, viz., heraldic and non-heraldic, with a brief mention of the purely typographical labels.

(A.) HERALDIC EXLIBRIS (with arms only).

The coat of arms is the most individual ornament (with the possible exception of the portrait) which any possessor of books can place on his

¹ Unfortunately some of the giants—Menzel, Lenbach, Stuck—are still missing from the list of exlibris artists.

exlibris, and it is therefore not surprising that, as the earliest German book-plates were mainly armorial, so now about one-half of the plates of the last thirty years have no other design but the coat of arms, with perhaps an architectural or decorative border.

To many artists of the younger generation, however, the simple coat of arms appears too monotonous, and thus on many plates it has taken a subordinate position or been altogether discarded. Such plates will be dealt with in the next section (*B.*).

Before 1870, in spite of the writings of such excellent heralds as Dr. Hermann Grote (Hanover), Freiherr Leopold von Ledebur (Berlin), Otto Titan von Hefner, Karl Ritter Mayer von Mayerfels, Ralf von Retberg (all of Munich), and Prince Friedrich Karl von Hohenlohe-Waldenburg (Kupferzell), armorial design remained, as we have seen, in a most deplorable condition. The earlier "Wappenbücher" of the eighteenth century were debased in style, and had entirely lost sight of the good old principles of heraldic design. Great attention was paid to unimportant details, while the simple old rules were transgressed time after time. It was not until after 1871 that the publication of a succession of practical and well-illustrated heraldic handbooks again made draughtsmen familiar with the fundamental rules of armory and raised the level of heraldic draughtsmanship. Of these works the most important were Prof. A. M. Hildebrandt's "Heraldisches Musterbuch" (1872), and Fr. Warnecke's "Heraldisches

Handbuch," illustrated by Prof. Emil Doepler, junior (1880), both of which went through a number of editions.

Mention may also be made of Prof. A. M. Hildebrandt's excellent little "Wappenfibel" (1887), several works by Gustav A. Seyler—especially his brilliant "Geschichte der Heraldik" and his continuation of "Siebmachers Wappenbuch"—Maximilian Gritzner's "Heraldische Terminologie" (1878), and "Grundsätze der Wappenkunst" (1889), and, most recent of all, Hugo G. Ströhl's "Heraldischer Atlas" (1899).

At the present time bad and incorrect heraldic designs are still to be found, just as badly-drawn landscapes and portraits are only too common. They stand out, however, as exceptions among the many fine armorials produced in recent years.

a. Designers of Heraldic Exlibris.

The following are the most important designers of armorial book-plates at the present time.

Professional artists :

GERMANY : BERLIN : Professor Adolf M. *Hildebrandt*, the most prolific designer of exlibris in Germany. His early plates were purely armorial, within ornamental borders, but recently he has introduced decorative motives of various kinds (*e.g.*, plant and flower forms), which are often suggested by the charges on the shield. The variety displayed in his one hundred and forty plates is amazing, no two being alike, and as far

as the heraldry is concerned they are irreproachable. As an example we reproduce the exlibris of the German "Exlibris-Verein" (Berlin), 1892; another is given in Part II. 8. Among his best plates (many of which are in colour) may be mentioned those of the Luther Library in the Wartburg, Regierungs-rath Hubert Freiherr von Gumpenberg (Würzburg), Rittmeister Emmo Freiherr Grote (Neustrelitz), three plates of Prince Stolberg (Wernigerode), two of Gustav A. Seyler, Privy Councillor (Berlin), Archiv des fürstlichen Hauses Leiningen (Amorbach), and Charles Howard, Viscount Morpeth (one of six English exlibris designed by this artist).¹

Professor Emil Doepler, junior, President of the German Exlibris-Verein, who, basing his style on the old German masters, has produced many beautiful and typically German armorial exlibris. Many of his designs are also adorned with figures and other decoration. Among his fifty-five plates we may mention especially the following: the Emperor William II. (reproduced in Part II. 6), Kaiser-Wilhelm Bibliothek, Posen, six exlibris of the family of Bachofen von Echt (Vienna), Verein Herold (Berlin), Kunstgewerbe-Museum (Berlin), Hermann F. Giesecke (Berlin), Otto Freiherr von Aufsess (Regensburg), Oberpräsident Wilhelm (Bill) Count Bismarck (Königsberg), Lieutenant Kurt

¹ See an article on Hildebrandt's work, E. L. Z. vii. 112-120. He has also published three albums, each containing twenty-five book-plates (Berlin, J. A. Stargardt, 1892, 1894, 1898).

Auer von Herrenkirchen (Berlin), photogravure,
the coloured plate of Armin Freiherr von Fölker-



BOOK-PLATE OF THE EXLIBRIS-VEREIN.

By Ad. M. Hildebrandt (1892).

sam (St. Petersburg), Paul Nikolaus Ratajczak
(Berlin), photogravure, Max Ravoth, architect

(Berlin), and Alfred Bovet (Valentigney) (†).¹
As an example of Professor Doepler's work the
exlibris of the author and his wife is here re-
produced.²

Rudolf *Otto*, court engraver; exlibris of Professor
Franz Reuleaux (Berlin), 1882.



BOOK-PLATE OF COUNT KARL EMICH AND COUNTESS MAGDA ZU
LEININGEN-WESTERBURG.

By E. Doepler, junior (1899).

Georg *Otto*, a pupil of Doepler; his heraldic designs are good and correct in treatment, and he

¹ This useful symbol, always employed by German writers to signify "deceased," is here, and throughout, retained for the sake of convenience [Tr.].

² See an article on Doepler's work in E. L. Z. viii. 77-82, 121; also iii. 4, 5, 37, 41; iv. 16, 67; v. 12; ix. 21, 124.

has also produced numerous non-heraldic plates. His exlibris of Otto Haak (Berlin), 1898, is here illustrated. Among his one hundred and seven



BOOK-PLATE OF OTTO HAAK.

By Georg Otto (1898).

plates special mention may be made of those of Irmaos da Verdade (Rio de Janeiro), Oskar Lessing (Berlin), H. von Eckardt (Constantinople), Deutscher Graveur-Verein (Berlin), Lieu-

tenant Kurd Warnecke (Metz), Harry de Forest-Smith (Gardiner), Otto Boas (Berlin), Erich Schmidt, the Goethe scholar (Berlin), Von Transehe (Neuschwanenburg), Max von Wedel (Berlin), Freiherr von Korff (Preekuln), etc. Oskar Roick; twenty-three exlibris, also very cor-



BOOK-PLATE OF OSKAR ROICK.

By himself (1899).

rect heraldically. His own plate, 1899, is here reproduced.

Paul Voigt, an official in the Imperial Government Printing Office, for which he has etched four exlibris, as well as two for the Imperial Post Office; they are exquisitely printed plates, with a beautiful conventional treatment of the imperial eagle.¹ For others of his thirty-one plates, see the next section (*B.*).

¹ Some of these are given in E. L. Z. iv. 54 and 90.

Emil *Zellner*, architect, twelve exlibris.

Heinrich *Nahde*, court heraldic designer.¹

Hermann *Heling*, court heraldic designer.

Johann *Sauber*, proprietor of the firm of Armand Lamm, lithographer and engraver.

Robert *Mielke*, drawing master.

MUNICH: Otto *Hupp* (Schleissheim, Munich), the designer of the famous Munich Calendar (1885-1901), whose heraldic drawings, in Gothic or Renaissance style, are as excellent as they are entirely individual. In his treatment of animal forms, crests and mantling, he shows the fine decorative feeling of the early German masters. Of his twenty exlibris, most of which are coloured, we may mention: Gabriel Seidl, architect (Munich), woodcut, 1880; Arthur von Osterroth (Castle Schönberg), 1895, of which a black and white reproduction is here given (p. 370); M. von Wilmersdörffer, banker (Munich), 1897; Professor Dr. Max Kirmis (Neumünster), 1899; two exlibris of Rosa and Heinrich Kronenberger (Munich), 1900; and Cornelius von Heyl (Worms), 1900.

Otto *Titan von Hefner* (†), who has already been mentioned in the last chapter (p. 346) as at work before 1871; ten exlibris.

Eugen *Freiherr Löffelholz von Colberg* (†), Professor, and miniature painter; his family came from Nuremberg, whence he inherited his artistic instinct and capacity.

Karl *Rickelt*, whose beautiful exlibris of Freiherr

¹ For two of his plates, see E. L. Z. ii. No. 2, pp. 8, 9.



BOOK-PLATE OF ARTHUR VON OSTERROTH.
By Otto Hupp (1895).



BOOK-PLATE OF FREIHERR VON LIPPERHEIDE.
By Karl Rickelt (1894).

von Lipperheide (Berlin), 1894, is here reproduced (p. 371); it exists in six sizes.

Josef *Widmann*, Professor Ferdinand *Barth*, Ludwig Eduard *von Harnier*, Eduard *Förster*, Karl *Wolf*, Max *von Baumgarten*.

Max *Gube*, court engraver, fifteen etched exlibris, good heraldic designs.

Karl *Oehring*, court engraver.

Karl Josef *Zwerschina*, Wilhelm *Standtke*.

Karl *Belz*, Seligmann *Sturmband*, engravers.

STARNBERG : Georg *von Urlaub*; etched exlibris of Antonie von Pannwitz (Munich).

REGENSBURG : Lorenz M. *Rheude*, thirty exlibris, some of them coloured, in good heraldic style.

WÜRZBURG : Karl *Behrens*, sculptor.

NUREMBERG : Professor Ludwig *Kühn*, whose exlibris of C. Freiherr Heyl zu Herrnsheim (Worms), etching, 1891, is a fine specimen of simple and dignified design.

Professor Friedrich *Wanderer*, exlibris of the "Albrecht-Dürer-Hausstiftung," on the model of Dürer's Pirckheimer plate, woodcut, 189 ..

STUTTGART : Gustaf Adolf *Closs*, an admirable heraldic painter, who has based his work chiefly on the Zürich "Wappenrolle" (thirteenth and fourteenth century) and Konrad Grünenberg's "Wappenbuch" (fifteenth century); three exlibris.

KARLSRUHE : Professor Karl *Eith*.

CONSTANCE : Heinrich *Schmidt-Pecht*.

FREIBURG-IM-BREISGAU : Heinrich *Jantzen*.

MANNHEIM : Josef *Esswein* (formerly at Mainz); exlibris of Prince Friedrich von Sayn-Wittgen-

stein, now Count von Altenkirchen (Cassel), 1890, and Karl Count zu Eltz (Eltz and Vukowar), 1891.

STRASSBURG (Alsace) : Alfred *Erdmann*.

MÜLHAUSEN (Alsace) : Louis *Schönhaupt* ; his own exlibris, 1882.



BOOK-PLATE OF SIMON MORITZ FREIHERR VON BETHMANN.

By K. L. Becker (1889).

FRANKFURT-ON-MAIN : Gottfried *Theissinger*, Otto *Lindheimer*, and Professor Eugen *Klimsch* (†).

WEIMAR : Dr. Adolf *von den Velden* ; his own exlibris.

BONN : Karl Leonhardt *Becker*, the German Sherborn—if not in the number of his plates, yet at

least in the quality of his heraldic designs and the fineness of his engravings : seven exlibris, among them five masterly copper-engravings, viz.: Therese, Countess Hahn-Basedow, 1890, from a design by E. Doepler ; Simon Moritz Freiherr von Bethmann (Frankfurt), 1889, armorial after Hans Sebald Beham, here reproduced (p. 373); Adolf Bachofen von Echt (Vienna), 1889; Albertine Bachofen von Echt (Vienna), 1893, from a design by E. Doepler ; his own portrait-exlibris, 1893.¹

DÜSSELDORF : Hans *Deiters*.

MAGDEBURG : Ludwig *Clericus*, herald (†); ten exlibris of little importance.

HANOVER : Ferdinand *Gödecke* ; a well-designed armorial plate of Count von Burghaus (not used).

Albert *Brager* ; exlibris of Dr. Theodor Roscher, lawyer (Hanover), 1895.

SCHWERIN : Karl Teske (†), four exlibris, among them those of the late Grand Duchess Sophia of Saxony, the late Grand Duke Frederick Francis III., and the reigning Duke John Albert of Mecklenburg-Schwerin ; in correct heraldic style.

HAMBURG : Hugo *Groothoff*, architect.

ALTONA : Gustav *Hogetop* ; four exlibris designs with fictitious names.²

AUSTRIA: VIENNA : Ernst *Krahl*, heraldic painter to the Court,³ came originally from Dresden and was a pupil of E. Doepler in Berlin. Since

¹ The last three reproduced in E. L. Z. iii. 63, 67, 89.

² *Ibid.*, v. 16.

³ *Ibid.*, ix. 112-118 ; x. 44, 65.

being in Vienna he has been chiefly occupied with book-plates, of which he has produced thirty-seven, all characterized by good heraldic



BOOK-PLATE OF THE HERALDIC SOCIETY "ADLER."

By E. Krahl (1887).

draughtsmanship, and some of them having modern decorative accessories. His exlibris of the Imperial and Royal Austrian Heraldic

Society "Adler" (Vienna), 1887, is here reproduced (p. 375), and another example of his work (the book-plate of the author) is given on p. 90. Among his best plates are: Karl Krahle (Vienna) (†), Georg, Marie, and Hanna von Hütterott (Trieste), Adolf Count von Fürstenstein (Ullersdorf), Max Freiherr von Imhof (Steyr), and Bailli Fra Rudolf Count von Hardegg (Vienna).

Hugo Gerard *Ströhl* (Mödling, Vienna¹), of whose "Heraldischer Atlas" an English edition is in preparation;² fifteen exlibris, among which those of Alexander Freiherr von Dachsenhausen (Munich), Oskar Guttmann (London), photogravure, executed in London, and his own, a coloured plate, are conspicuous, as well as that of Lydia Freifrau von Sterneck (Vienna), 1899, which is reproduced here.

Milan *Sunko*; several exlibris, including the beautiful plate of the late Josef Leidinger, Councillor (Vienna), 1886 and 1896.

Heinrich *Jauner*, court engraver; among others the exlibris of Heinrich Freiherr von Gudenus, chamberlain (Waidhofen-on-Theya), 1891, after an old engraving.

Johann *Schwerdtner*, Imperial Councillor and engraver; among others, two etchings of Ernst Count Marschall and Camillo Freiherr von Althaus, circa 1880 and 1898.

Karl *Boess*, heraldic painter; Vincenz *Katzler*,

¹ See "Blätter für Kunst-Gewerbe," Vienna, 1899, ix.

² "The Art and Practice of Heraldry" (Edinburgh, T. C. and E. C. Jack).

painter; Leopold *Geisbe*, woodcutter; Oskar *Grüner*; Camillo *Lambotte*.

Theyer und Hardtmuth, stationers.

C. Angerer und Göschl, process engravers, etc., who executed in chromo-lithography the original but very appropriate exlibris of Anthony von



BOOK-PLATE OF LYDIA FREIFRAU VON STERNECK.

By H. G. Ströhl (1899).

Siegenfeld (Vienna), a seal in green and red wax on parchment, 1897.

BLUDENZ: Jakob *Ichey*; exlibris of Douglass of Tilquhillie, coloured armorial.

Also in FRANCE: PARIS: *Hirsch* and *Stern*, who have engraved several German exlibris; Alexis *David*, one of the two plates of Eduard Grisebach, Consul-General, and poet (Berlin), 1881;

and *Henry-André*, one of the author's plates, 1899.

NANCY: Claude E. *Thierry*, exlibris of Nikolaus Ehresam, author of the "Livre d'Or" of Mülhausen in Alsace, 188 ..

Amateur artists:

GERMANY: BERLIN: Armin *Freiherr von Fölkersam* (Berlin and St. Petersburg), the possessor of property in the neighbourhood of Riga; twenty-five exlibris which display great talent, good ideas, and highly artistic execution. His plates are mainly heraldic, though carried out according to modern taste.¹ The early mediæval plate of K. E. *Count zu Leiningen-Westerburg*, 1899, is here given. It is designed as a piece of embroidered wall-hanging, shaped like a crown at the top, while on a background diapered with the Leiningen linden-leaves are the initials K. E. L. W., inclosing a panel bearing the crosses of Westerburg and the eagles of Leiningen.

Adolf *Schönbeck*, Prussian Captain (retired).

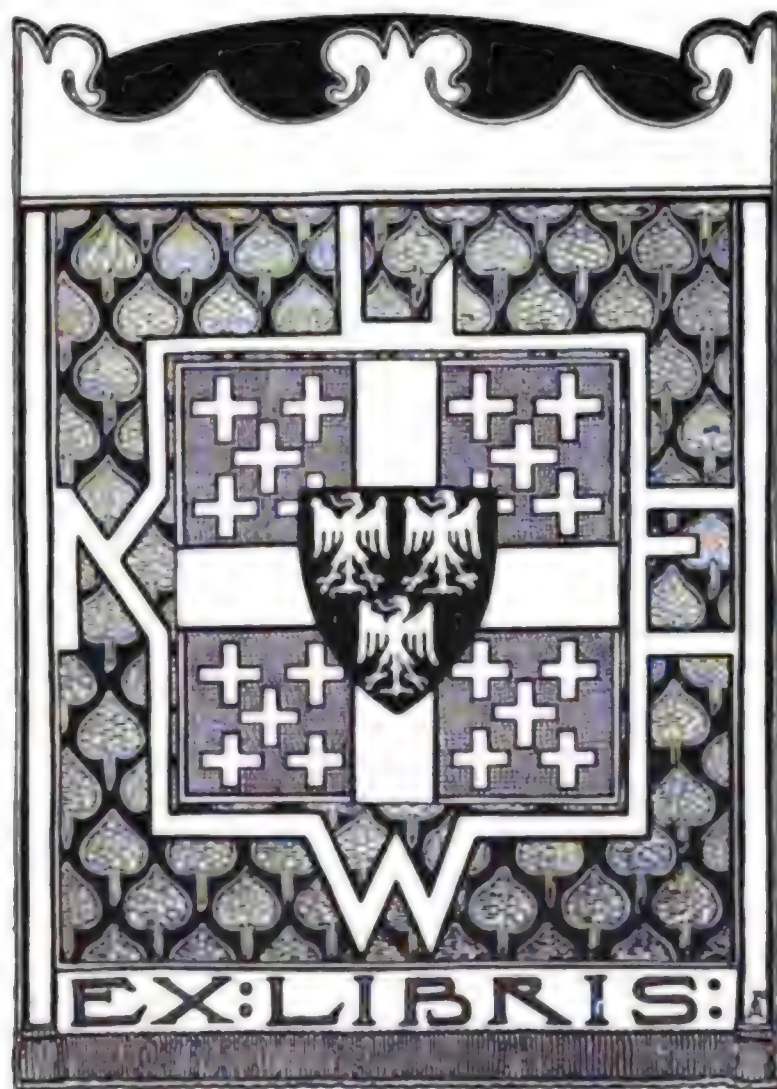
Arthur *von Oertzen*, Prussian Lieutenant (retired):

Bernhard *Körner*, lawyer; Dr. Theodor *Tocche-Mittler*; Theodor *Hennig*.

MUNICH: Jakob Heinrich *von Hefner-Alteneck*, Privy Councillor, writer on art, etc., and author of the well-known book on costume; his own five exlibris in Dürer's manner, three process reproductions (black and hand-coloured), and two copperplates, engraved after his design by

¹ Two exlibris reproduced in E. L. Z. ix. 49.

Johann *Klipphan* (Aschaffenburg and Nuremberg).
 Ralf von *Retberg-Wettbergen* (†), Dürer scholar;
 his own fourteen exlibris are almost all based



BOOK-PLATE OF K. E. COUNT ZU LEININGEN-WESTERBURG.

By Armin Freiherr von Fölkersam (1899).

on designs by Dürer, whose spirit they catch admirably.

Irene *Freiin Reichlin-Meldegg*, Mistress of the Robes (retired); exlibris of William, Duke of

Urach, Count of Württemberg (Stuttgart), 1899; seal-shaped, with armorial bearings.

Sigmund Friedrich *von Praun*, Bavarian Lieutenant-Colonel (retired); two etched exlibris in the style of the Nuremberg hatchments.

Alexander *Freiherr von Dachenhausen*, Prussian First Lieutenant (retired); thirty exlibris, some in brilliant colours, the heraldic draughtsmanship being extremely correct; we may mention his own, 1893;¹ Albert Bock (Rudolstadt), 1895; Dr. George H. Falkiner-Nuttall (Cambridge), 1898; Alfred *Freiherr von Dachenhausen*, Captain of Horse (Radymno, Austria), 1900, here reproduced; and four of the family of *Freiherr von Schönberg* (Thammenhain), 1898-1900.

NUREMBERG: Ernst Ferdinand Karl *Kirchner*, clerk in the custom-house.

CASSEL: Otto *Kleemann*, merchant, a draughtsman with good heraldic feeling.

TREBSCHEN: Heinrich VII. *Prince Reuss*, Prussian General of Cavalry, Imperial Ambassador (retired); one exlibris (etching) for his consort, Princess Alexandrine, *circa* 1885; arms in circlet.

HAVIXBECK (Münster in Westphalia): Maria *Freiin von Twickel*.

NAUMBURG: Julius von Löwenfeld, Major-General.

AACHEN: Frau Theodora *von Rommel*, *née* Kirsch.

ST. JOHANN-ON-SAAR: Alwin *Ziehme*.

HAMBURG: Eduard Lorenz *Meyer*, wholesale merchant; a very good designer of heraldic and modern plates, full of character and individu-

¹ The original is given in E. L. Z. iii. 70.



BOOK-PLATE OF ALFRED FREIHERR VON DACHENHAUSEN.
By Alexander Freiherr von Dachenhausen (1900).

ality, author and designer of several excellent local works of an heraldic nature. He has pro-



BOOK-PLATE OF EDUARD LORENZ MEYER.

By himself (1894).

duced thirty-seven exlibris, of which his own, 1894, is here reproduced.

ALTONA: Fritz *von Bronsart*, Prussian Captain.

PIRNA, DRESDEN: Erich *Freiherr von Hausen*, Major in the army of Saxony: twenty-one armorial exlibris in the old style.

SONDERSHAUSEN: Karl Kurt *von Blödan*, assessor; eleven armorial exlibris.

KALBE: Martin *Taubert*, First Lieutenant (retired), and postmaster.

AUSTRIA: VIENNA: Moritz *von Weittenhiller*, Privy Councillor and Chancellor (Döbling, Vienna); a correct heraldic draughtsman and a skilful etcher.

Also PUNTA-ARENAS: Bernhard *Osenbrügg*, of Hamburg; his own plate coloured in the manner of Otto Hupp.

b. Unsigned Heraldic Exlibris, 1871-1900.

The following unsigned heraldic plates are worthy of mention:

Hugo Sholto *Freiherr von Douglas* (Aschersleben), Major (retired), by Heinrich Nahde (Berlin): arms in Gothic quatrefoil on a Scotch blue and green plaid; printed in colours.

Hugo von Donop (†), Lord Steward of the Household (Weimar), 1885; arms in ornamental frame.

Hermann *Freiherr von Mullenheim*, Chamberlain, and Prussian Major (retired) (Strassburg); two coloured armorial plates.

Willy von Hardt, Prussian Major (Cassel), 1893; arms in lozenge.

Count von Mirbach, "Fidei Kommiss-bibliothek" at Harff, 1888; armorial in seal form.

Count Fugger-Glött (Kirchheim), 1897; copy of a coat of arms of 1628, with putti and trophies.

- Count Werthern (Beichlingen), *circa* 1880; armorial with four ancestral coats.
- Ludwig Freiherr von Bongart (Pfaffendorf), *circa* 1895; imitation of rococo exlibris of Von Gymnich and P. Schneltgen.
- Mumm von Schwarzenstein (Johannisberg), 188.; four armorial plates (one by Stern, Paris).
- Friedrich Zarncke, celebrated Germanist, Leipzig (†), copperplate, *circa* 1875; arms in baroque frame.
- Barbara Freifrau von Plessen, *née* Princess Gagarine (†) (Baden-Baden), 188..
- Stanislaus von Leszczyński, Prussian Major-General (Berlin), *circa* 1898; full achievement placed on the Iron Cross in a mandorla; not signed, but drawn by Dr. Theodor Toeche-Mittler (Berlin).
- Paulus Museum, Worms; arms of the city upheld by the Nibelungen dragon, 1891.
- Franz Schenk Freiherr von Stauffenberg (Risstissen), member of the Reichstag, 188.; arms in arch, after an old signet.
- Napoleon Vecchioni, editor and politician (Munich), the same.
- Prince Auersperg, "Fidei Kommiss-bibliothek" (Laybach), 189.; arms surrounded by inscriptions.
- Dr. Heinrich Kabdebo of Capri (†), 1886, art critic, and bibliographer of the Siege of Vienna by the Turks, *circa* 1880; arms in the style of H. S. Beham, probably by Karl Boess (Vienna).
- Georg Count Hoyos (Fiume), 1898, copperplate, armorial.
- Julius Count von Falkenhayn, Imperial Privy Councillor, Austrian Minister of Agriculture (†) (Vienna), 188., armorial.

(B.) NON-HERALDIC EXLIBRIS.

This section of German exlibris, which includes all pictorial, allegorical, and other plates which are not in the main heraldic, is of remarkable interest owing to its great variety. Though we find more than one artist working after one original, and though pupils show the influence of their masters,

yet there has probably never before been so much original talent displayed in black and white design. Almost all of the most important German artists, each inspired by his own artistic conviction, have an unmistakable style of their own, by which their work can at once be distinguished.

The best exlibris designers, such men as Max Klinger, Otto Greiner, Hans Thoma, Heinrich Vogeler, Otto Eckmann, Von Gebhardt, and others, possess a distinction and individuality beyond the reach of their imitators, though their influence may be seen in the work of many young artists of their respective "schools."

Special groups of artists are also noteworthy, who work together on particular lines—*e.g.*, the archaic school, whose work is mainly based on Dürer—Josef Sattler, Georg Barlösius, Paul Voigt, Karl Spindler, and Melchior Lechter; the Munich and Vienna secessions, the artist colonies of Worpswede (near Bremen), Dachau (near Munich), and Darmstadt, the "Kunst im Handwerk" at Munich, etc.; and besides these the "modern" school who work for the Munich illustrated weekly "Jugend," a journal which has had a very strong influence on the younger generation of artists. To these groups belong such men as Julius Dicz, Bernhard Pankok, Paul Rieth, Emil Orlik, Walther Caspari, Albert Weisgerber, Fritz Erlcr, Erich Otto Engel, and Paul Bürck.

More independent spirits among exlibris designers are Otto Ubbelohde, Franz Stassen, Bernhard Wenig, Hermann Hirzel, and Eduard Lorenz Meyer.

Many designers, following either their own

tendency or the wishes of their client, take their style from old examples, and produce pure "old German" plates; others combine old motives with modern, while an increasing number work entirely on modern lines. The tendency of the present day is to be as modern as possible. Japanese naturalism has many votaries in art of all kinds, and conventional plant decoration is to be found in all applied design, as well as on book-covers, book-illustrations, and the latest book-plates.

As for the objects represented on the exlibris of the present day, their diversity is without any parallel in previous times. References to the owner are, of course, expressed in the most various ways, though it is matter for regret that so many plates are produced with designs of a general character which would be as suitable for anyone else as for the real owner, and as appropriate for any other purpose as for a book-plate. Symbol and allegory find especial favour at the present time; indeed many designs are of so mysterious a character that it is quite impossible for anyone who is not in the secret to understand or explain them. This practice is not in accordance with the purpose of a book-plate, which is intended to protect and decorate the books in which it is fastened, and should not present an insoluble enigma to the inquirer of a later generation.

It would be impossible to classify scientifically and enumerate all the objects represented on modern plates, but the following lists give at any rate most of the motives which are to be found on the exlibris of to-day :

Figures: the gods of Olympus and other mythological personages, *e.g.*, Jupiter, Minerva, Venus, Mars, Mercury (or their Greek equivalents), the Muses, the Graces, Pan; Cassandra; Wotan, the Valkyries, Parsifal; Madonnas, saints (*e.g.*, St. George, St. Cecilia), angels, devils; allegorical figures representing religion, history, art, painting, sculpture, architecture, poetry, truth, light, fortune, freedom; Germania, Hygeia, war, victory, fame, old Germans, knights, landsknechts, soldiers, savants, and councillors in old costumes, monks, fools, men, women, and children, in old and modern costumes, and engaged in occupations of all kinds; whole or demi-figures of a classical character; nude figures, male and female; men sowing, planting trees, reading, studying by lamplight, or stretching out their arms towards the sun; figures of fairyland and fable, wild men, gnomes, putti; portraits of the owner; portrait medallions, with heads of historical personages, as emperors, poets, statesmen, composers, etc.

Military: arms, *e.g.*, swords, sabres, lances, helmets, cuirasses, shields, rifles, cannon, shells, bombs, drums, flags, pennons, landsknechts, accoutrements of various troops, Mars, goddess of victory.

Naval: ships of all sorts, from sailing boats to ironclads, anchors, flags, pennons, compasses.

Theological: crosses, Bibles, cups, churches.

Legal: swords, scales, law-books, goddess of justice, figure of Roland.

Medical: snake of Æsculapius, Hygeia, microscopes, thermometers, medicine bottles, bowls, mirrors, instruments, skeletons, skulls, the reaper, etc.

Chemical: retorts, phials, scales.

Literary and Theatrical: pens, paper, books, lyres, masks, laurel.

Architects: columns, capitals, architectural structures, buildings, plans, compasses, rules, set-squares.

Artists: shield of the Artists' Guild, painting utensils, brushes, palettes, paint-boxes, camp-stools; sculptures, busts; painters, sculptors, embroiderers, at work.

Industrial Arts: hammers, anvils, set-squares, with or without the arms of the Artists' Guild.

Handicrafts: hammers, rules, saws; details of machinery.

Students : broadswords, rapiers, bandages.

Musical : music, violin bows, musical instruments, *e.g.*, pianos, harps, lyres, flutes, violins, guitars, etc.

Mountaineering : Alpenstocks, axes, haversacks, ropes, Alpine flowers (edelweiss, Alpine rose, etc.), and Alpine animals.

Ladies : favourite flowers, occupations, books, music, embroideries.

Landscapes : views of towns, rivers, mountains, glimpses of sea and lake, views of woods, parks, gardens, and meadows ; temples, altars, churches, pagodas, fortifications, castles, ruins, villas, towers, town-halls, private houses, schools, barracks, library buildings, factories, homesteads, picturesque courtyards, mills.

Interior : living rooms, libraries, ladies' boudoirs, chimney-corners, studios, halls, salons.

Animals : owls, pet animals, such as dogs and cats ; deer, swans, doves, hares, snakes, snails, tortoises, spiders with webs, frogs, monkeys ; dragons, Pegasus, sphinxes, printers' griffins.

Flowers : natural or conventional flowers, especially roses, lilies, violets, lilies-of-the-valley, chrysanthemums ; heraldic flowers ; the flower of Romance ; plants, trees, such as oaks, limes, beeches ; laurel and acanthus wreaths.

Collectors : bibliophiles—books ; numismatists—coins and coin cabinets ; heralds—arms ; genealogists—documents ; exlibris collectors—exlibris ; shell collectors—shells.

Symbols of Learning : single books, folios, piles of books, manuscripts, documents, writing materials, globes, old Roman lamps, reading lamps, candelabra ; bookcases ; bookshelves ; writing desks.

Ships : large and small, ancient and modern, men-of-war and merchant ships, boats ; ships with books in the interior, books in the form of ships.

Various Accessories : hour-glasses, clocks, chess-boards, burning torches, electric lamps, Röntgen rays, printing presses, Mercury's staff, beehives, statues, busts, vases, statuettes, runes, masks, cartouches, decorative ornaments, love-knots, children's toys ; skulls and skeletons ; monograms with and without crowns.

Arms : not used as the chief ornament of the plate, but in a subordinate position : portions of the arms used decora-

tively, house marks ; arms of states, towns, trade associations and companies ; arms of the Artists' Guild.

This list will give some idea of the endless variety displayed in the designs of the present day, and though it is possible that other objects may hereafter be depicted on book-plates, it seems hardly likely that the imagination of artists or the caprice of their clients will add very largely to the wealth of ideas represented under the above headings.

The number of designers of book-plates is now so large that it is quite impossible in the space at our disposal to name them all. The following list, however, contains all the most important designers, with a brief mention of their best plates.

a. Designers of Non-Heraldic Plates.

Professional artists :

GERMANY : MUNICH, a city which may be considered to be " *Prima inter pares* " :

Professor Rudolf *Seitz* and Anton *Seitz* (†), each of whom has unfortunately only produced one plate, viz., Dr. Georg Hirth (publisher), and August von Eisenhart, Councillor of State (retired), both of Munich.

Professor Peter *Halm*, whose etchings are well known ; ten exlibris, among them the coloured plate of the Grand Duchess Victoria Melita of Hesse, 1895.

Otto *Ubbelohde*, the eminent landscape painter ; eight exlibris, of which his own, a noble etching, may be named.

Karl *Schmoll von Eisenwerth* ; two exlibris, one

of which is the very original, interesting, and typically modern etching of Richard Hölscher (Darmstadt), 1899; the symbolism has reference to book-thefts.

Wilhelm *Volz*; two book-plates, of which that of Heinrich Schmidt-Pecht (Constance), 1898, is especially good, and very appropriate to the famous old "Haus zur Katz" at Constance.

Max *Esterle* (from Cortina d'Ampezzo in 'South Tyrol, and until the autumn of 1900 in Paris); an extremely clever representative of the modern movement, who, generally with very few lines, produces a design characterized by great delicacy and graceful composition; twenty-one exlibris, mostly with female figures, busts, or heads; especially good are those of Pauline von Knoll (Bozen), 1899; Emilia Wittouck (Brussels), 1899; Jules Claretie, Director of the "Comédie Française" (Paris), and Georges Claretie, advocate (Paris), 1899; his own, 1899; and a second exlibris of Frau Philippine Kuhn (Innsbruck), 1899, here reproduced; also etchings: his own and that of Frau Fiffi Kuhn (Innsbruck), both 1900.

Albert *Welti*, a Swiss artist; two exlibris of Franz Rose-Döhlau, etchings, 1899-1900.

Julius *Diez*, a draughtsman well known to the readers of "Jugend"; thirteen book-plates, of which that of Dr. Georg Hirth, the publisher (1899), is here given (p. 392).¹

¹ Another plate, that of the "Kunstgewerbe-Verein" (Munich), is reproduced in J. W. Simpson's "Book of Book-plates," No. 1.

Bernhard *Pankok*, also a frequent contributor to "Jugend," and well known also for his modern interior decorations, and through his illustrations for the official catalogue of the German Empire for the Paris Exhibition, 1899; seven exlibris, one of which is an etching, and four



BOOK-PLATE OF FRAU PHILIPPINE KUHN.

By Max Esterle (1899).

woodcuts; that of Frau Margarethe Strauss (Magdeburg), 1899, with the head of Wotan, is here reproduced (p. 393).¹

Walther *Caspari*; four exlibris, among them an appropriate plate for the poet Wilhelm von

¹ See also "The Studio," winter number, 1898-9; pp. 66-67.

Scholz (Munich), and one for Mr. Cushing (Galesbury, Ill.).

Maximilian *Dasio*; eighteen very good exlibris, with simple and appropriate classical allusions.¹

Alois *Balmer*, a Swiss artist, who knows how to combine good heraldry with modern ornament; fourteen exlibris, of which his own, with canting



BOOK-PLATE OF DR. GEORG HIRTH.

By Julius Diez (1899).

arms (holly = "*Stech-Palme*"), and the winged ox of St. Luke, patron saint of painters, 1898-1900, is here reproduced (p. 394).

Hans Beatus *Wieland*, also a Swiss; seven good modern plates.

Ernst *Berger*; nine exlibris, printed by means of

¹ Only fourteen of these have been carried out; ten are reproduced in "*Kunst und Kunsthandwerk*" (Munich), vol. 49, No. 11

stencil plates direct into the volumes (see p. 13, and E. L. Z. viii. 48, 51).

Adolf Hengeler, the inimitable humorist of "Fliegende Blätter"; exlibris of Johann Leichtle (Kempten), 1883.

Fritz Erler, known through "Jugend," as well as



BOOK-PLATE OF FRAU MARGARETHE STRAUSS.

By Bernhard Pankok (1899).

from his modern interior decorations; eighteen exlibris, of which those of the composer Hugo Wolf (Vienna), Privatdocent Dr. Karl Mayr (Munich), Frau Clementine Schönfield, concert singer (Munich), Ulrich Putze, picture dealer (Munich), Gustav Eberius (†), bookseller (Munich), adapted from a cover-design for "Jugend," are the most pleasing.

Ferdinand *Barth*, Professor ; among others a pretty series of book-plates for the "Freiherrlich von Cramer-Klettische Hausbibliothek" (Munich),



BOOK-PLATE OF ALOIS BALMER.

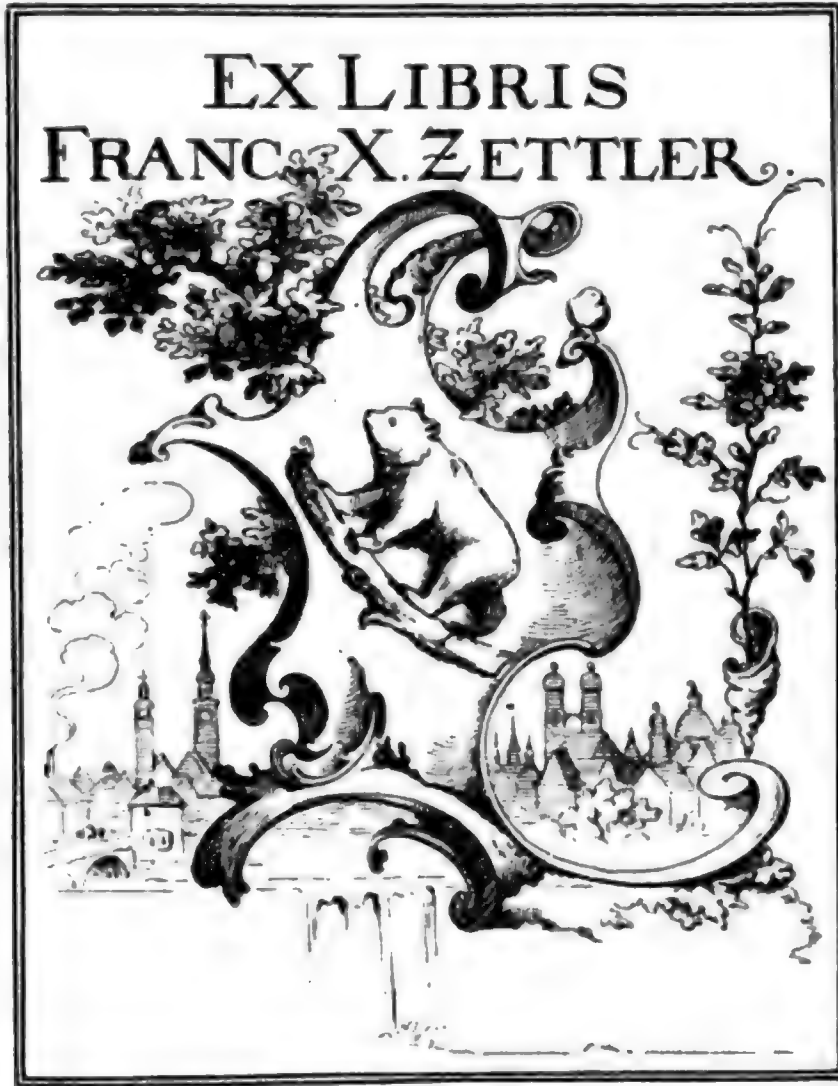
By himself (1898-1900).

1891 ; armorials with seven different borders, with landscapes, figures, etc.

Ludwig *Seyfried* ; two attractive plates in late eighteenth-century style of Prince and Princess Oettingen (Munich), and Bibliothek Aulendorf, Count Königsegg, 1899.

Anna May; three exlibris, among them that of Princess Ruprecht of Bavaria, 1900.

Otolia, *Countess Kraszewska*; a dignified modern



BOOK-PLATE OF FRANZ XAVER ZETTLER.

By August Pacher (1890).

classical plate of Lily von Poschinger (Munich), 1899.

Ernst *Kreidolf*, a Swiss artist who has produced some excellent children's picture-books; his own exlibris and that of Lili Burger, pianist (Munich),

1897, lithograph, showing two hands on the keys and an allegro symbolically expressed.¹

Robert *Weise*; two lithographs, Adolf Spemann (Stuttgart), 1899, and Peter Hubert Becker, author (Munich), 1900.

Hans *von Hayek*; woodcut exlibris of Dr. Ernst Fischer (Buchloe), 1900.

August *Pacher*; exlibris of Franz Xaver Zettler, Councillor of Commerce, a well-known glass painter (Munich), 1890, in the manner of Johann Esaias Nilson, with the towers of Munich in the background; here reproduced (p. 395).

Paul *Rieth*; collection of Dr. M. Schubart (Munich), 1899, photogravure (also a zinc-block).²

Albert *Weisgerber*, a pupil of Franz Stuck, and one of the "Jugend" artists; several good exlibris of modern character.³

Otto *Porsche*; a pretty, simple exlibris of Dr. Paul Parey (†) publisher, First Lieutenant (retired) (Berlin); book, pen, sword and the Iron Cross.⁴

James *Bieberkraut*; two etchings, Dr. Rudolf Steinhäuser (Munich), 1899 and 1900.

Hilda *Lodeman*, an American; two exlibris of Dr. R. Wedel (Munich), 1899, one of them a good etching.

Hermann *Kellner*; exlibris of Markus Schüssler (Nuremberg), 1897, with St. Mark and the Castle of Nuremberg.

¹ Reproduced in E. L. Z. vii. 50.

² *Ibid.*, x. 24.

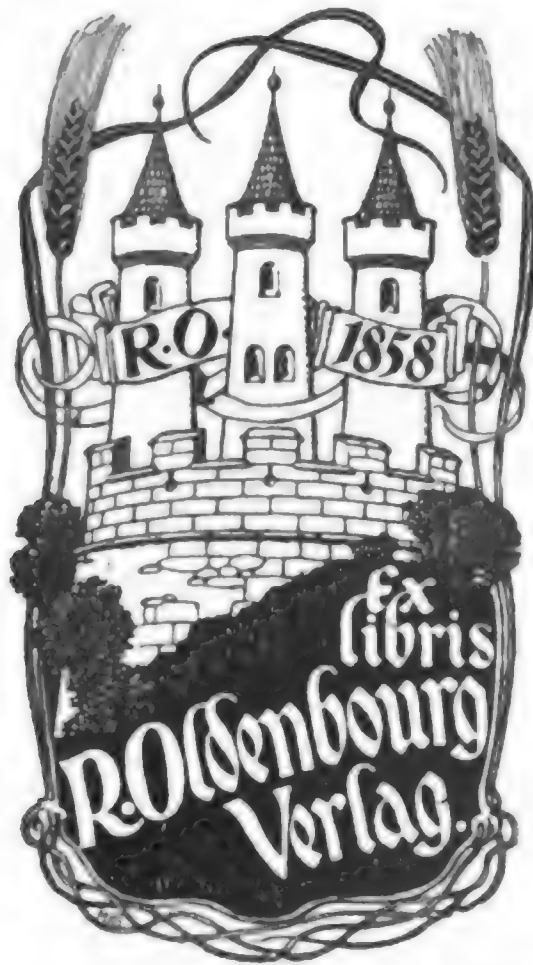
³ Five exlibris reproduced in "Kunst und Kunsthandwerk," vol. 50, No. 7.

⁴ Reproduced in E. L. Z. x. 66.

Oskar *Adam* ; two graceful plates of Franz Xaver Zettler (Munich), 1899.

Max *Reinitz* ; etched exlibris of Frau Sofia Menzler (Munich), 1900.

Maximilian Josef *Gradl* ; ten exlibris in modern



BOOK-PLATE OF RUDOLF OLDENBOURG.

By Maximilian Josef Gradl (1898).

style, some showing English influence¹ ; that of Rudolf Oldenbourg, publisher (Munich), 1898, is here reproduced.

Hermann *Torggler*, of Graz ; four very good exlibris, including that of Dr. Max Maas (Munich), 1900.

¹ Five exlibris reproduced in E. L. Z. vi. 20, 21.

Heinrich *Kronenberger*, architect ; seven exlibris.
Theodor *Fischer*, architect, who erected the
Bismarck Monument on the Starnberg Lake ;
four exlibris.

Fritz *Berner*, architect ; seven exlibris.

Ludwig *Hohlwein*, architect ; eight ultra-modern
exlibris.

Knorr und Hirth, printers.

Dr. C. *Wolf und Sohn*, Printers to the Court and
University, who have produced many excellent
exlibris.

E. F. *Genzsch*, type foundry, who set up nine very
attractive exlibris, with type ornaments and
lettering designed by Otto Hupp, printed by
Reinhold *Bammes* (Munich), 1900 ; a novelty
in exlibris.¹

Otto *Tragy* (Pasing, Munich) ; exlibris of Captain
Emil Heuser (Spire), 1898.

Erich Otto *Engel*, animal painter (Dachau, Munich),
who etched a book-plate, full of character, for
Dr. Max Halbe, author (Munich).

BERLIN : Ludwig *Burger* (†) an industrious and
well-known illustrator and painter ; nine exlibris,
lithographs and woodcuts.

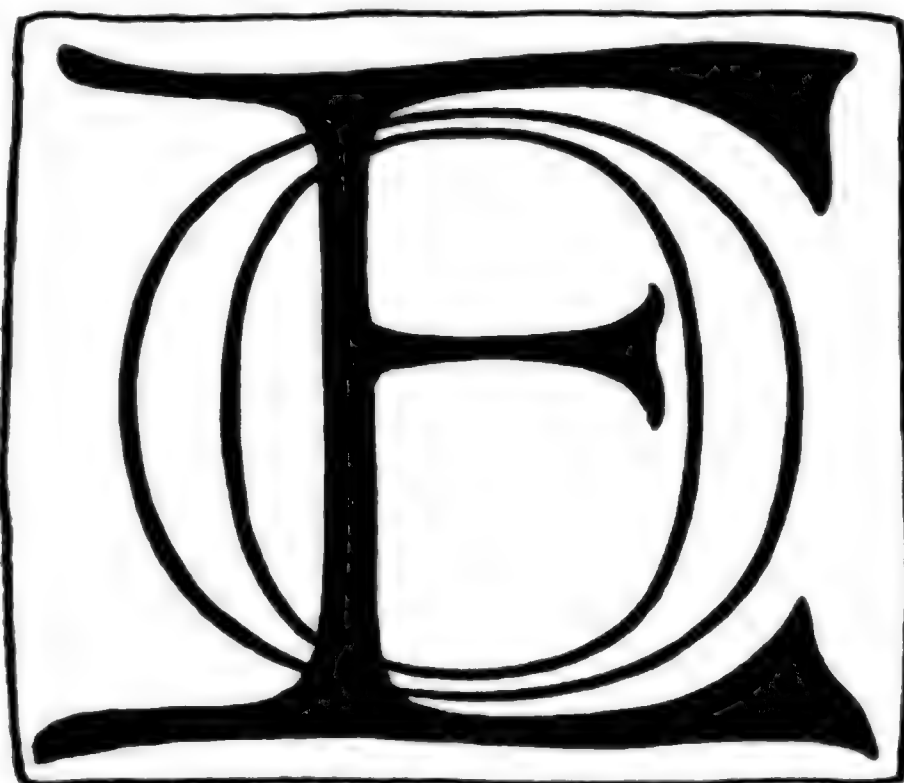
August *von Heyden*, Professor (†), painter and de-
signer of costumes ; two military exlibris for
General Ernst von Prittwitz, Karlsruhe, and the
Hessian Field Artillery Regiment, No 25
(Darmstadt), 1886, with guns and standard-
bearers.

Ferdinand *Count von Harrach*, Privy Councillor
and Professor ; three delicately drawn exlibris :

¹ See E. L. Z. x. 71.

his own, 1893 (photogravure); Count Ernst Harrach (†) (Kleinkrichen), 1896; and Ulrich Count von Schwerin (Belgrade), 1899.

Emil Doepler, junior, Professor, and teacher in the Royal Industrial School of Art, already named among the heraldic designers; fifty-five



BOOK-PLATE OF OTTO ECKMANN.

By himself (1898).

noteworthy exlibris, partly heraldic, partly with figures, etc.: some of these have already been mentioned (p. 364).

Helene Varges, a pupil of Doepler; nine original and delicately drawn exlibris, full of fine sentiment.

Elli Hirsch, also a pupil of Doepler; four good exlibris.

Otto *Eckmann*, Professor, a gifted pioneer in the region of modern decorative art and handicraft, who is known not only for his beautiful woodcuts and book-decoration, but also for his designs for textiles, metals, glass, furniture, etc.;¹ fifteen exlibris, of which we may mention especially the four plates (three of them coloured lithographs) of Emil Uhles, Councillor of the Supreme Court (Berlin), 1898-9. Eckmann's own exlibris, a simple but effective monogram, 1898, is here reproduced (p. 399).

Hans *Meyer*, Professor in the Royal Academical High School of the Fine Arts; two etched book-plates: his own, 1882, with two putti, after Andrea del Sarto, and that of George Bancroft, American Ambassador in Berlin and author (†), 1874, after Raphael.

Franz *Stassen*, a talented exlibris artist, whose designs are symbolical and classical, but imbued with the modern spirit; ten exlibris (some etchings), of which those of Dr. Josef Poppelreuter (Berlin), 1896; Eduard Stucken, poet (Berlin), 1899; the Magdeburg Museum, 1900; the musical exlibris of Frau M. Strauss (Magdeburg), 1900; and that of M. Steinthal (Berlin), 1900, are the most beautiful.²

Friedrich *von Schennis*, a Swiss artist; his own etched exlibris successfully combines old heraldic drawing with a sphinx in the modern style.

¹ See two articles, with numerous illustrations, in "Deutsche Kunst und Decoration," April, 1900.

² See reproductions in E. L. Z. x. 42, 43, and "Dekorative Kunst," June, 1900.

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1901

BOOK-PLATE OF FRIEDRICH KARL HAUPT.

By Josef Sattler (1893).

[To face p. 400.]



Hans *am Ende*, one of the Worpswede school; etched plate of Wilhelm Felsing (Berlin), 1898.¹

Melchior *Lechter*, a Gothic designer, known among other things for his designs for painted glass, etc.; two exlibris in the Gothic style of Consul Auerbach (Berlin), 1896, and Karl von Grossheim, Baurath (Berlin), 1897.

Alexander *Liebmann*; five exlibris (three etchings).²

Hans *Baluscheck*; six exlibris, of which that of Heinz Tovote, author (Berlin), 1895, with motive taken from his novel "Fallobst, wurmstichige Geschichten," may be mentioned.

Josef *Sattler*, the designer of the monumental edition of the "Nibelungenlied," whose wonderful book-illustrations, though mostly in the spirit of the sixteenth-century illustrators, are in the highest degree original; an extraordinarily prolific worker of wide-ranging fancy, his motives are often pleasing, but as frequently grotesque and bizarre. He has published an album of forty-two exlibris designs, beautifully printed in colours; of these, however, only about a dozen are in actual use as book-plates; one of them, the "punning" plate of Friedrich Karl Haupt (1893), is here given.³ Besides these Sattler has produced five other exlibris designs and twenty actual book-plates, the best of which

¹ See E. L. Z. xi. No. 1.

² *Ibid.*, x. 13, 14.

³ This album spread the fame of the artist in England and America, and, other modern German exlibris being little known in those countries, gave rise to the belief that Sattler was the only book-plate designer in Germany. The list given in these pages should finally dispose of this belief, if it still exists.

are those for Dr. Robert Forrer, archæologist (Strassburg, Alsace), 1892 (Sattler's first ex-libris); Eberhard Freiherr von Bodenhausen (Berlin), 1895; Georg Haehl (Robertsau), 1895; Anton and Hedwig Woworsky (Berlin), 1898; Fritz and Hans Curschmann (Dresden), 1898; Hermann Heinrich Alexander Wentzel (†), architect (Berlin); and Daisy Neumann, 1899.

Paul Voigt, Head of a Department in the Government Printing Office, Berlin; some of his thirty-one ex-libris are in the manner of Sattler, and he has also produced some good interiors; we may mention the ex-libris of Julius Wolff, poet (Berlin), 1894; Max Hinterlach, assessor (Itzehoe), 1898, here reproduced; Karl Rösler (Anclam), 1895; and his own ex-libris, etching, 1898, here printed from the original plate. Voigt also engraved the four ex-libris of the Government Printing Office and the two of the Government Post Office (Berlin); and those of Dr. Paul Fischer, of the Government Post Office; Karl Busse, Privy Councillor, Director of the Government Printing Office; and C. Schwartz (Berlin, altered for Stephen Wiesand), 1891-1900.¹

"*Fidus*" (*nom-de-plume* of Hugo Höppener); four ex-libris; his best is that of Hermann von Kissling (Riva), 1900.

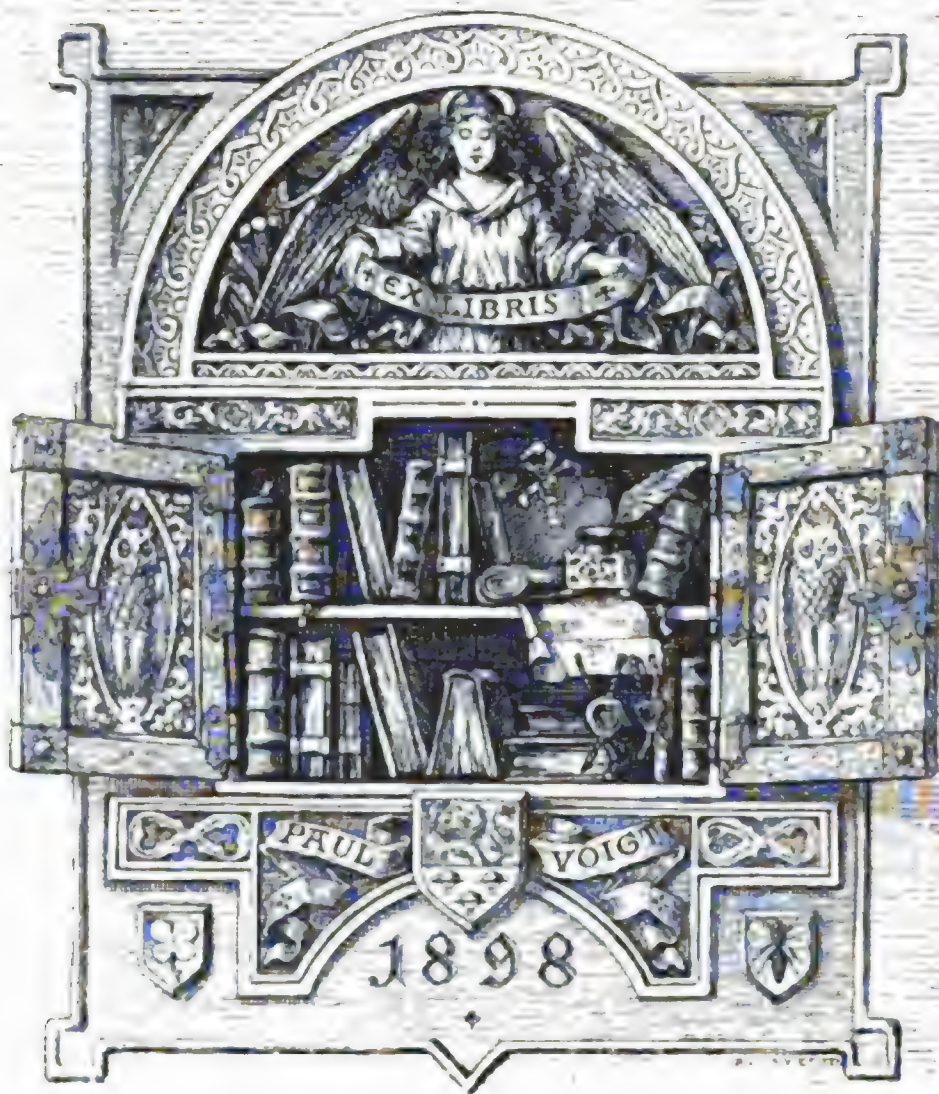
Gustav Rietschel (Berlin and Paris); three etchings for Karl Schmitzdorff (Brandenburg), 1895, only one of which was used.

¹ See E. L. Z. iv. 53-54 and 90-91, and "The Studio," winter number, 1898-9, pp. 64, 65.

BOOK-PLATE OF PAUL VOIGT.

By himself (1898).

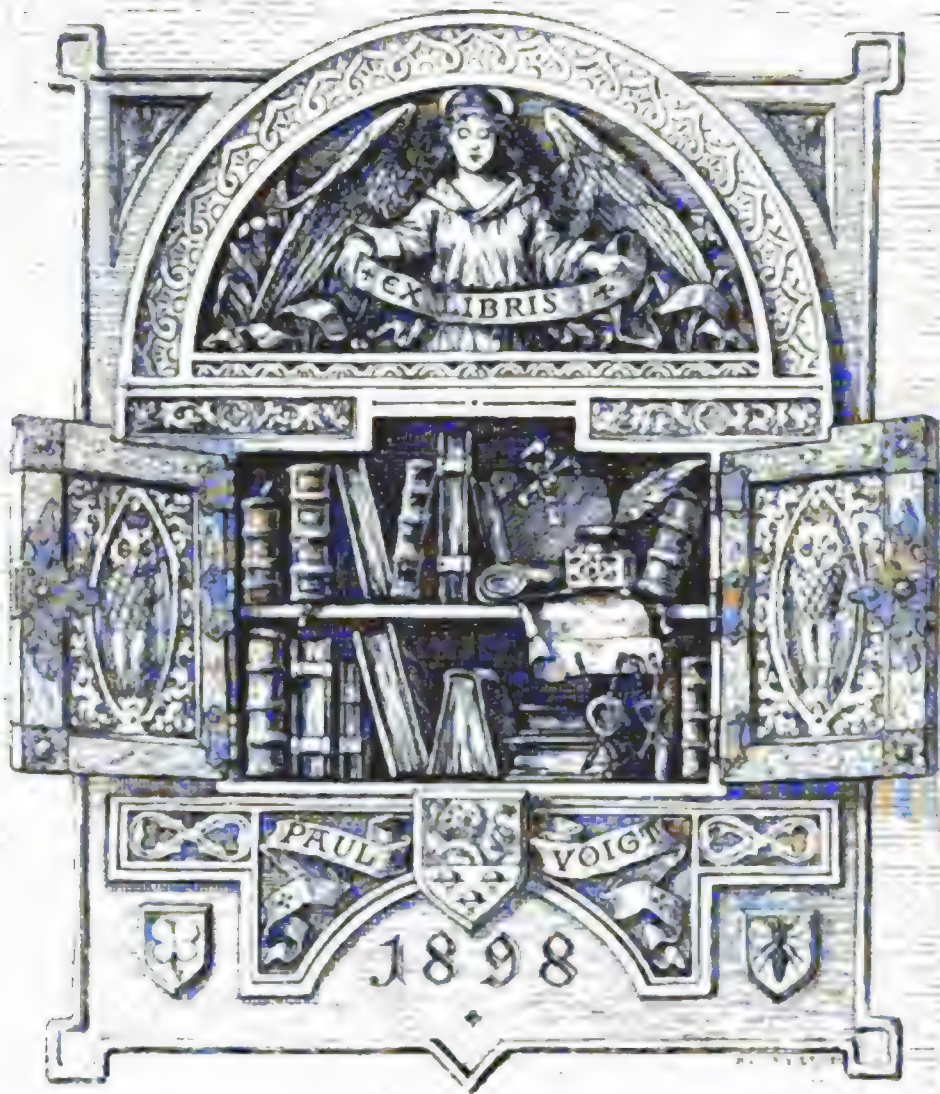
[To face p. 402.]



BOOK-PLATE OF PAUL VOIGT.

By himself (1898).

[To face p. 402.]



Ernst *Fischer-Cörlin*; six extremely well-drawn exlibris, collotypes, mostly in classical taste and in the style of Greek vases, of which those of Karl Koch, Professor Breitbach, 1899, and



BOOK-PLATE OF MAX HINTERLACH.

By Paul Voigt (1898).

Paul and Helene Souchay, 1900 (all of Berlin), may be mentioned.

Eduard *Liesen*; six exlibris, among them a modern design for C. H. Oskar Lange, bookseller (Berlin), 1899, and a good plate for Wilhelm Arndt, sculptor (Berlin), 1900.

Anna *von Wahl*, of Dorpat ; seven exlibris, among which are two good plates, viz., Charles von Wahl (Dorpat), 1877, vase of flowers with book, and Mercedes Zuologa, a South American Spaniard (Hamburg), 1899, female head with wreath of roses and thorns ; also three stencilled exlibris.

Sophie *Bernhard*, painter and sculptor ; exlibris of Max Harrwitz, dealer in rare books (Berlin), circa 1895, and Dr. Ernst Oberwarth (Berlin), 1899, good modern designs.

Käthe *Schönberger* ; five exlibris, some of which show originality of ideas ;¹ one for Walther von Zur Westen, assessor (Berlin), 1899, is here reproduced.

Luise *Clason* ; a good modern exlibris of Mathilde von Treu (Nieder-Rosen), 1899.

Marie *Stüler-Walde* ; four modern exlibris.

Max *Zambony* ; a pretty exlibris of Otto Lüstner (Essen), 1896, with view of the Castle of Weilburg, books, violin, and some bars of music.

Otto *Protzen* ; two etchings, one of which is an excellent plate for Karl G. F. Langenscheidt (Berlin), 1900.

Efraim Mose *Lilien* ; ten exlibris, mostly with undraped female figures.²

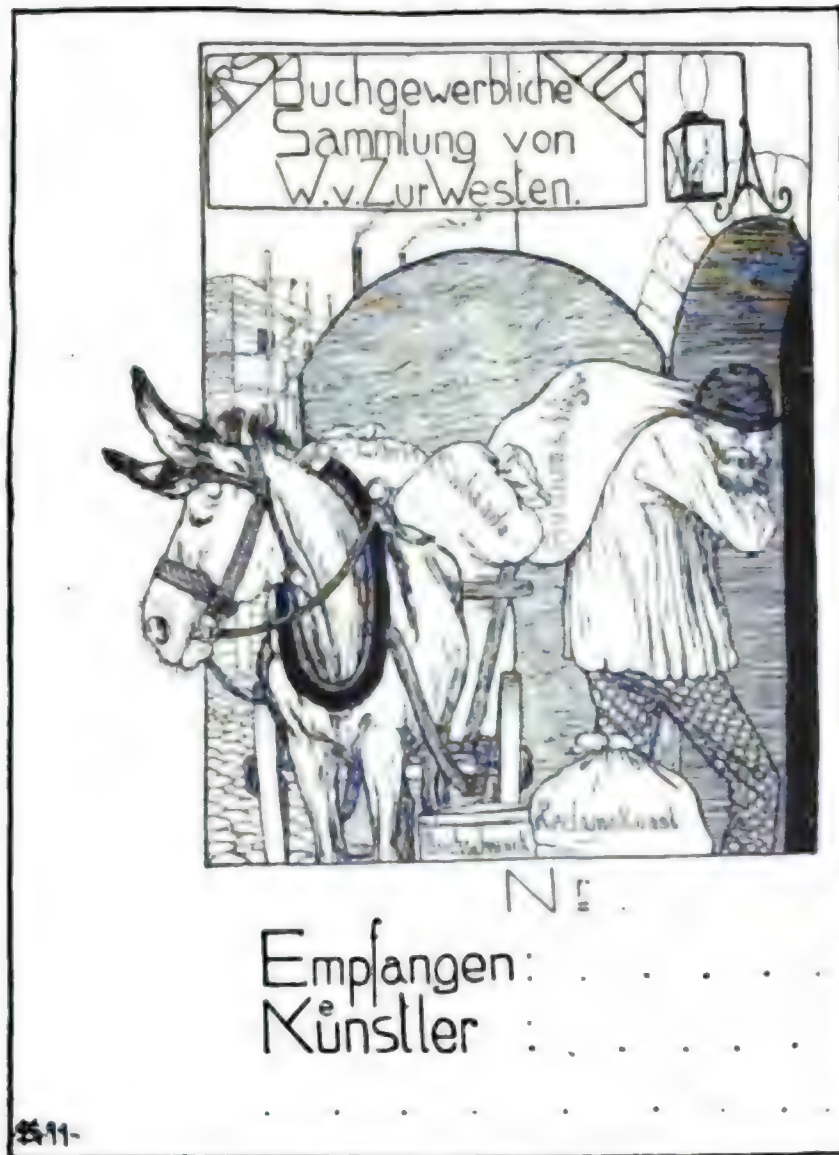
Alexander *Zick*, Professor ; universal exlibris for books for the young published by Velhagen und Klasing (Leipzig), 1899.³

¹ Two exlibris reproduced in "Deutsche Kunst und Decoration," iii. 7.

² Four reproductions in the "Zeitschrift für Bücherfreunde," iii. 7.

³ Reproduced in E. L. Z. x. 10.

Richard *Böhland*, the gifted painter of the splendid façade of the "Deutsches Haus" at the Paris



BOOK-PLATE OF WALTHER VON ZUR WESTEN

By Käthe Schönberger (1899).

Exhibition, 1900 ; sketch for an exlibris of an artillery regiment.¹

Martin *Ränike* ; a pretty exlibris of Friedrich Pfeilstücker, bookseller (Berlin), 1889.

¹ Reproduced in E. L. Z. iv. 67.

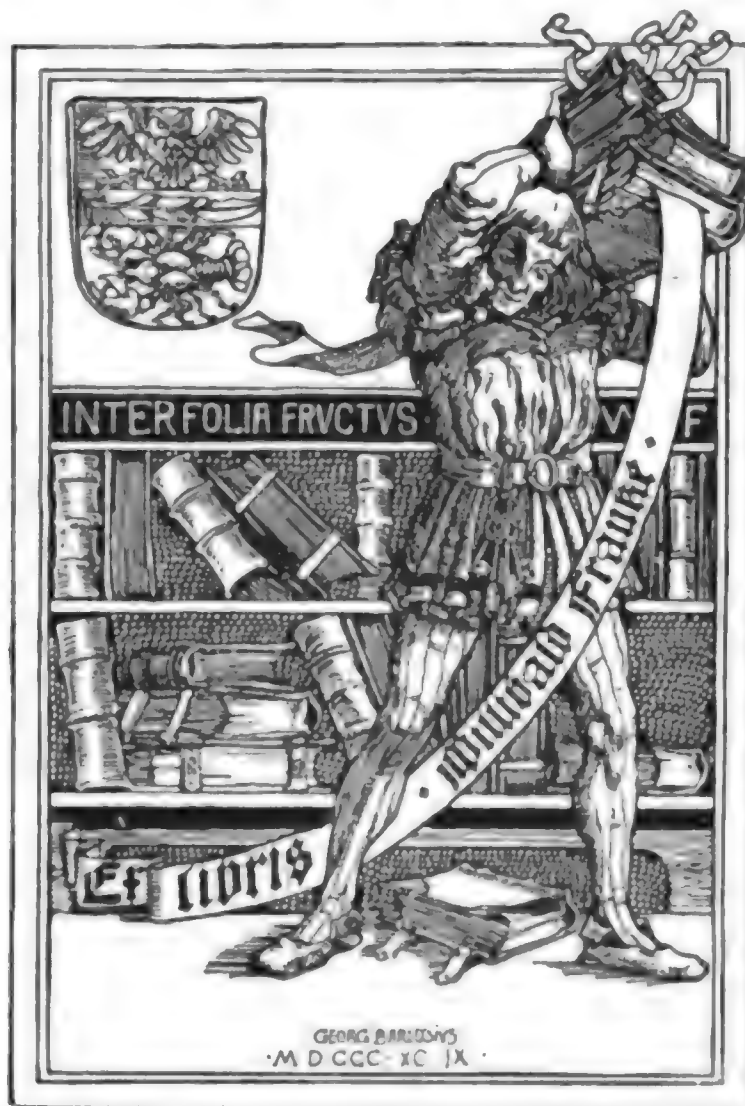
Emil *Zellner*, Baumeister ; twelve exlibris in the Gothic style, with good heraldry.

Government Printing Office, which has produced the excellent etched exlibris mentioned above (under Paul Voigt), and also that of the Kaiser-Wilhelm Bibliothek at Posen, designed by E. Doepler.

CHARLOTTENBURG, near Berlin : Georg *Barlösius*, teacher in the Municipal Industrial School of Art, Berlin, a talented artist and book-illustrator ; though older than Sattler, he works in the same archaic style of the sixteenth century, and is a prolific and fine draughtsman, full of good ideas. Of his twenty-four exlibris (eighteen only carried out), the following may be mentioned : coloured book-plates of Anna Kruse-Lietzenburg, 1898 (with landscape) ; Klementine Böhm (Wilmersdorf), 1898 ; Karl G. F. Langenscheidt, publisher (Wannsee, Berlin), 1900 (with landscape) ; and that of the author of this volume, 1898 (with landscape) ;¹ also in black and white : Friedrich Göttheiner (Charlottenburg), 1899 ; Hans Denecke (Brunswick), 1898, with portrait of Wagner and music ; Friedrich Altmann (Sachsenhausen, Frankfurt-on-Main), 1900 ; village library of Grosslüsewitz, 1900 ; Hans Lukas von Cranach, Governor of the Wartburg, 1900 ; Victor Count Schlieffen (Weimar), 1900 ; Lothar B. von Carlshausen, Captain of Horse (Stuttgart), 1901 ;

¹ Reproduced in E. L. Z. ix. 14 ; "Exlibris Journal," ix. 68 ; and Catalogue of the Antwerp Exlibris Exhibition, 1900.

Willibald Franke, publisher (Berlin), 1899, a very appropriate book-plate, here reproduced. Hermann *Hirzel*, a Swiss artist; original modern



BOOK-PLATE OF WILLIBALD FRANKE.

By Georg Barlösius (1899).

plates with landscapes and conventional flower and plant decoration; has recently shown skill as an etcher. Of his sixty-four exlibris we may mention: Alfred Doren (Berlin), with view of Frankfurt-on-Main, 1897; Stanislaus Cauer,

sculptor (Rome), with Monte Cavo, 1897; Otto Graumann, assessor (Breslau), altar in landscape, 1898; H. Ernest Opdenhoff (Brussels), landscape, 1898; Nelly Brodmann, operatic singer (Wiesbaden), meadow with trees and statue of Apollo, 1898; Hans Hermann (Berlin), landscape with altar, 1899; Walther von Zur Westen, assessor, meadow with trees, 1899; two of Etienne Baud, lawyer (Geneva), zinc-block and etching, landscapes, 1897 and 1900; Dr. Friedrich Imhoof-Blumer (Winterthur), two zinc-blocks with views of Megara and the Acropolis of Athens, and one etching, tree in a meadow, 1892; Dr. Felix Gattel (Berlin), zinc-block and etching, 1899, book in landscape with trees;¹ Karl G. F. Langenscheidt (Berlin), 1900; Sulzer-Steiner (Winterthur), 1900; Dr. Kessler (Berlin), 1900; Paul Nicolaus Ratajczak (Berlin), 1901, etching, etc.

FRIEDENAU, near Berlin: Julius C. *Maess*; twenty exlibris, mostly fine, six being etchings. We may mention his own plate, 1895; and those of Dr. Otto Braun (†), author (Munich), 1895; Magda Countess zu Leiningen-Westerburg 1896; Otto Rau (Berlin), 1898; and two of Karl G. F. Langenscheidt (Berlin), 1897.

GRUNEWALD, near Berlin: Meinhard *Jacoby*; four modern exlibris, three being etchings. Especially good are the portrait-plate of Else Benn-dorf (Vienna), 1897, and an original exlibris of Dr. Flesch (Frankfurt-on-Main), 1898, whose

¹ Six reproductions in the "Zeitschrift für Bücherfreunde," iii. 11, and four reproductions in E. L. Z. viii. 46, 47.

strong hand is depicted wresting the sickle from the hand of Death.



BOOK-PLATE OF AUGUST RASOR.

By Hans Thoma (1898).

POTSDAM : Lucy *du Bois-Raymond*, daughter of the celebrated physiologist ; seven exlibris, mostly

etchings, among them one of Paul Hensel, Professor of Political Economy at Strassburg, 1896.

STUTTGART: Adolf *Fischer*; a charming exlibris of Dr. Friedrich Hauff (Feuerbach, Stuttgart), 1899, with arms and view of Stuttgart through a window.

Edmund *Schäfer*; ten good exlibris.

KARLSRUHE (Baden): Hans *Thoma*, Professor, and Director of the Art Gallery, formerly of Frankfurt-on-Main. This well-known painter of romantic pictures, full of truly German poetry and sentiment, was urged to the designing of exlibris by the author, and since 1895 has produced twenty-two plates;¹ the designs include landscapes, figures of children, subjects from German mythology, fabulous beasts, etc. Some of his plates are executed by algraphy (printed from aluminium plates); that of August Rasor (Frankfurt-on-Main), 1898, is here reproduced (p. 409); the pearls which the cupids are extracting from the shell refer to the business of the owner, who is a pearl merchant.

Hans Richard *von Volkmann*; his own exlibris, 1897 (wild man in wide-stretching landscape).

Karl *Biese* (Grötzingen, Karlsruhe), four modern exlibris, lithographed in colours by himself, 1900.

DARMSTADT: Paul *Bürck*; his own "punning" plate (Birke = birch-tree), 1899,² that of the

¹ Three are reproduced in "The Studio," winter number, 1898-9, pp. 62-63.

² Reproduced in E. L. Z. ix. 93.

“ Buchgewerbe-Verein ” (Leipzig), 1900, and that of Ludwig Säng (Darmstadt), 1900, as well as some designs for exlibris in modern style.

Anna *Becker*; two etchings, Alex. and Vicky von Frankenberg-Ludwigsdorff (Darmstadt), 1900. DRESDEN : Albert *von Zahn* (†) ; exlibris of the



BOOK-PLATE OF KLARA AND EDUARD VON GEBHARDT.

By Eduard von Gebhardt (1897).

famous ecclesiastical historian Karl August Hase (†) (Jena), 1873; this was redrawn by L. Nieper, and eleven other plates for members of the family of Von Hase have been made (1875-98).¹

Hugo *Bürkner*, Professor, and Karl Ludwig

¹ See Chap. V., pp. 88-89.

Theodor *Graff*; the exlibris of Professor Georg Hermann Quincke (Heidelberg), 1877, and Field-Marshal Josef Edler von Latour-Thurnburg (Vienna), 1877.

Johann Vincenz *Cissarz*, a skilful book-decorator; exlibris of the bookseller Robert Voigtländer and his wife (Leipzig), 1899.

DÜSSELDORF: Ernst *Forberg*, Professor; exlibris of W. Spemann, Privy Councillor of Commerce (Stuttgart), *circa* 1876; a very finely engraved copperplate, after a bronze by Peter Vischer, the design being by Professor Friedrich von *Thiersch* (Munich).

Eduard *von Gebhardt*, Professor, the well-known historical painter; fifteen exlibris, full of German feeling; especially good are the suggestive plate of himself and his wife (here reproduced, p. 411), and those of Betty von Gebhardt (Düsseldorf), 1898; Rochus Freiherr von Liliencron, the originator of the "Allgemeine deutsche Biographie" (Schleswig), 1898; Klara Pönsen (Düsseldorf), 1899, a particularly good plate, showing Siegfried listening to the song of the birds after he has slain the dragon and sprinkled himself with its blood, and above, the bird-motive from Wagner's "Siegfried"; Oskar and Anna Volkmann (Düsseldorf), 1898, husband and wife in wooded landscape; Georg Freiherr von Rheinbaben, Minister (Berlin), 1899, with St. George and the dragon; Walther and Klara Preyss (Düsseldorf), 1899, with portrait of Hans Sachs.

Johannes *Gehrts*; a very pretty portrait-plate of Arnold Hirth, publisher (Leipzig), 1896, and

an etched portrait-plate of Eduard Lorenz Meyer (Hamburg), 1895.¹

Otto *Boyer*; two exlibris of Karl Heine, lawyer (Düsseldorf), 1898, interior with view from a window, and Johanna von Cramatzki (Düsseldorf), 1899, Roman altar with view of a castle on the seashore.

HAMBURG: Emil *Horst*; a very fine exlibris of Johann Merck (Hamburg), 1898, photogravure, representing Don Quixote, in a Spanish Gothic border.

Hermann *de Bruycker*; an excellent plate of Dr. Adolf Lenert Wex, lawyer (Hamburg), 1898, photogravure, with arms, landscape, figure of Justice, and view of Hamburg.

Oskar *Schwindrazheim*; twenty-one exlibris and twelve designs for exlibris.² We may mention those of Oskar L. Tesdorpf, 1892; Siegmund Hinrichsen, President of the City Guilds, *circa* 1892, here reproduced (p. 415); Hermann Lange, junior, 1897; and Dr. Emil Tügel, 1897 (all of Hamburg); four exlibris of children of the family of Schiff (London), 1900; musical exlibris of the three sisters Schiff (Hamburg), 1900.

Adele *Lippert*; six ladies' exlibris, mostly of graceful design.

ALTONA: Alfred *Mohrbutter*; five ultra-modern ladies' exlibris.

¹ E. L. Z. x. 91, 92-93, and "Exlibris Journal," xi. 1, frontispiece.

² Reproduced in E. L. Z. iii. 57, 58; in "Liebhaber-Künste" (Munich, 1896); and in "Beiträge zu einer Volkskunst" (Hamburg), ii. 20.

MAGDEBURG : Karl *Wegner*, Professor ; two exlibris.

HALLE : Heinrich *Kopp* ; exlibris of the Kunstgewerbe-Verein (Halle), 1900.

GÖRLITZ : Georg *Starke*, of the firm of C. A. Starke, Purveyor to the Court, printer and treasurer of the German Exlibris-Verein, a firm which has produced numerous exlibris. Georg Starke has himself designed fifteen plates.

FRANKFURT-ON-MAIN : Bernhard *Mannfeld*, the well-known etcher ; two etched exlibris of Dr. Hermann Kletke and Dr. R. Dohme.

Bertha *Bagge*, a skilful etcher ; five exlibris, of which the best are her own, with view of the Eschenheimer Tower at Frankfurt, 1895,¹ and that of A. Laské, lawyer (Frankfurt), with flowers and the cathedral in the distance, 1895.

Annette *Versel* ; three delicately etched exlibris : Eduard Riesser (Frankfurt), 1899, with view of the cathedral and the Main bridge ; Marie and Luitpold Rosenthal (Würzburg), 1899, with the " Kürschnerhöfchen " ; and Jakob and Kate Rieder (Wesserling), 1900, view of a castle.

Otilie *Röderstein* ; a very good etched exlibris of Ferdinand and Anna Hirsch (Frankfurt), 1898, with portraits and allegorical figures of Mercury and Charity.

Frau Kathinka *Ochs* (*née* Schlenker) ; four exlibris, of which that of Karl Eller (Karlsruhe), 1893, arms with the edelweiss of the German-Austrian Alpine Club and figure of Justice, and that of

¹ A print from the original plate is given in Miss Labouchere's " Ladies' Book-plates " (London, 1895), p. 190.

Siegfried Ochs, bandmaster (Berlin), 1899, with cherubs' heads as notes,¹ have great decorative charm.

Ferdinand *Luthmer*, Professor ; universal exlibris



BOOK-PLATE OF SIEGMUND HINRICHSEN.

By Otto Schwindrazheim (*circa* 1892).

design, and two etchings of Moritz von Kuffner (Vienna), 1895, showing a putto with coat of arms, book-case, and the tower of St. Stephen's Church, and Alfred Hahn, bank director (Frank-

¹ Reproduced in "Dekorative Kunst," June, 1900.

furt), 1898, with cock (Hahn), book, and sporting appliances.

"*Francis*" = Francis *Oppenheimer* (Frankfurt and Paris, born in London), a draughtsman and etcher of great talent and with an excellent style of his own; twelve good modern exlibris, among them one English plate, the late Sir Charles Oppenheimer (Frankfurt), young man in a landscape, crests and badges, etc.; others are Frank Kirchbach (Munich), armorial; G. L. Sand (Munich), statue of Nike, with books; Stella B., young woman with flowers; Alberta von Puttkamer (Strassburg, Alsace), female figure in landscape (motto: "Die müde Menschheit erfrischt sich an den Blüthen der Poësie"); Mary B. Brittan (San Francisco), etc., 1899 and 1900.

WIESBADEN: Walther *Schulte vom Brühl*, editor, author, and illustrator; forty-nine exlibris,¹ of which the best are: exlibris of Albrecht Wittlinger (Zürich), 1895; Waltrud Schulte vom Brühl (Wiesbaden),² 1894; Adolf Neuendorf (Wiesbaden), 1894; Convent of Notre Dame (Offenburg), 1895; Rudolf Benkard (Paris), 1895, a humorous design; Hedwig Lange, actress (Munich), 1897; Josef Lauff, Major (retired), poet and dramatist (Wiesbaden), 1899.

KREFELD: Karl *Wolbrandt*, architect, and Director of the Technical Schools; sixteen ex-

¹ Of these forty have been published in two volumes of "Twenty Exlibris" (1895 and 1899). See also E. L. Z. ii. No. 3, p. 15 (four illustrations), and x. 22.

² Reproduced in Labouchere's "Ladies' Book-plates," p. 229.

libris, mostly of pleasing design, with conventional flower decoration, arms, etc.¹

BARMEN : Heinrich *König*, a German Bohemian ; exlibris of Dr. Rudolf Neumann (Reichenberg, Bohemia), 1900.

NEUSS-ON-RHINE : Klaus *Röhlinger*, architect.

WIEDENSAHL : Wilhelm *Busch*, the famous humorist ; exlibris of Friedrich Warnecke (†), Privy Councillor (Berlin), lithograph, 1889, an owl on a tree-trunk.

BREMEN : Anton *Albers* ; three original woodcuts in modern style.

WORPSWEDE (near Bremen) : Heinrich *Vogeler*, an exlibris designer who may worthily be named after Klinger and Greiner ; but while the last-named artists, in spite of their modern style, draw by preference on classical subjects for representation, Vogeler's individuality expresses itself best in views of moorland, full of deep sentiment, with reminiscences of the scenery of Friesland, parks, flowers, fruit trees, birch trees, etc. He has shown himself at the same time, both in his etchings and his poems, to be a "Märchenpoët" of the first order. Of his twenty-two exlibris, sixteen are etchings and the others zinc-blocks. The following are especially good : Margarethe Herwig, 1896, river-landscape, with play on the old German name of Herwig ; Schotteck, estate of the Wolde family near Bremen, 1898, park-scenery ;² Frau Adele

¹ See E. L. Z. ix. 108-111, where twelve plates are reproduced.

² Reproduced in "Dekorative Kunst," June, 1900.

Wolde, *née* Von Knoop (Bremen), 1898, woman reading, with view of church, arms, and rose-border; Johann Baron Knoop (St. Magnus, Bremen), 1898; park-scene with flower-border, and violin, lyre, and arms; Alfred Heymel, editor of "Die Insel" (Munich), 1899, fountain in park with faun and nymph, here reproduced; Wilhelm Oelze (Bremen), 1900, ship, medallion-portrait of Goethe in border of trees; Vogeler's own plates, one (Barken-Hoff) with girl reading, birch trees and farm-house, and the other with open book and rose, in front of a monument under a tree; Luise Wolde (Bremen), 1900, child in garden; Georg Wolde (Bremen), 1900, ship with view of Bremen.¹

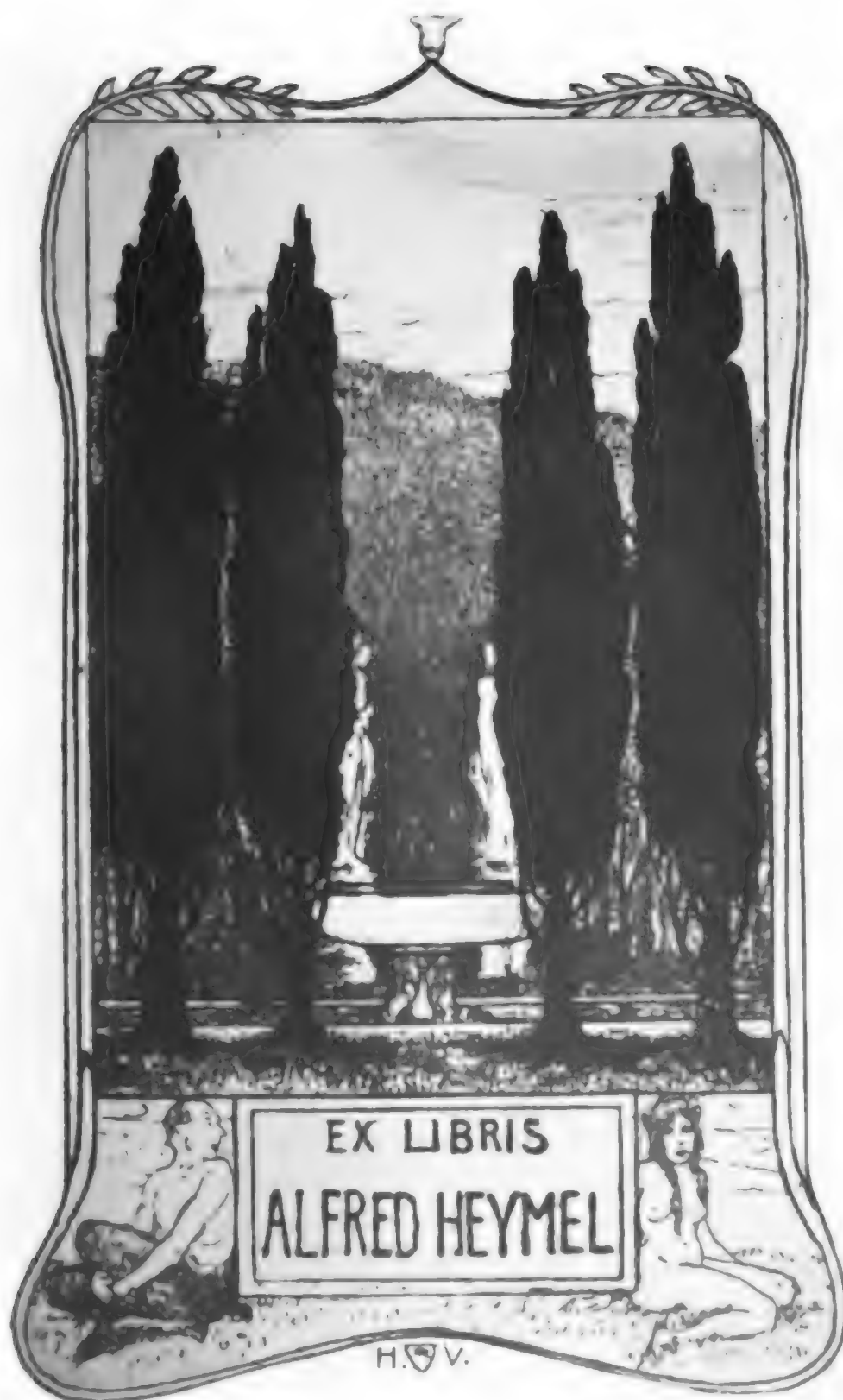
HILDESHEIM: Elli *Wille*, a pupil of Doepler; five good exlibris.

NUREMBERG: Ludwig *Kühn*, Professor; three excellent etchings: Markus Schüssler (Nuremberg), 1895, portrait and view of his paternal house; Frau Helene Schüssler, 1899, portrait and view of Kadolzburg,² both plates combining high artistic merit with first-rate technique; also Freiherr Cornelius Heyl zu Herrnsheim (Worms), 1891, arms in fruit-border, a beautiful and effective plate.

Wilhelm *Behrens*, Professor; ten exlibris in various styles, characterized by fine drawing and tasteful composition. Especially good are: Rudolf Benkard (Paris), 1893, with figure represent-

¹ Nine exlibris by Vogeler reproduced in "Deutsche Kunst und Dekoration," ii. 7.

² See E. L. Z. ix. 108.



BOOK-PLATE OF ALFRED HEYMEL.
By Heinrich Vogeler (1899).

ing a successful fencer and gymnast; Magda Countess zu Leiningen-Westerburg, 1892, armorial in the rococo style in vogue in 1892;¹ Ernst Count Mirbach (Harff), 1894, view of his castle in Renaissance border; Pauline von Henzler-Lehnensburg (Munich), 1894, rococo, armorial; Reinhold Köhler (†), librarian (Weimar), for collection of folk-lore, Frau Sage in Rhine landscape; Maria Theresia and Hedwig Countesses Droste zu Vischering von Nesselrode-Reichenstein (Münster in Westphalia), 1895, rococo, armorial; Valerie Brettauer (Trieste), 1898, piano in rococo flower-border with putto;² the last four plates are particularly charming.

Georg *Kellner*; two exlibris for the Germanic Museum (Nuremberg), 1898.

BERCHTESGADEN: Bernhard *Wenig*, an artist in the modern style of great talent and good ideas, whose exlibris have the effect of rich woodcuts; twenty-seven book-plates, with busts, flowers, landscapes, etc.; that of Father Hugo Schmid (†) (Kremsmünster), 1899, is here reproduced; other very good plates are: *Wenig's* own exlibris, 1897; Countess Sofie du Moulin (Munich), 1897; Dr. Adolf Preyss (Berchtesgaden), 1897; Karl Selzer, painter (Munich), 1897; three plates of Johann Nepomuck Eser (Buchloe), 1899; two of Dr. Heinrich Stümcke

¹ See E. L. Z. viii. 52, and Labouchere, "Ladies' Book-plates," p. 431.

² Reproduced in "Zeitschrift für Bücherfreunde," iii. 1, and in the "Ex-libris Journal," x. 86.

(Berlin), 1898; Professor Hermann von Sicherer (Munich), 1898; Julie Speyer (Vienna), 1898; Louis Ring (Berlin), 1899; Dr. Hans Lichtenfelt



BOOK-PLATE OF FATHER HUGO SCHMID.

By Bernhard Wenig (1899).

(Bonn), 1900; ¹ Dr. Louis Merck (Darmstadt), 1900, etching.

CONSTANCE: Walter W. Sturtzkopf (†), well-known painter of horses and wild animals; six charming

¹ See reproductions in E. L. Z. vii. 136-138; viii. 18; ix. 12.

exlibris, with landscapes, castles, and arms; ¹ that of the "Brunegger Bibliothek," with view of the Abbey of Brunegg, Switzerland, now in the possession of Dr. Binswanger (Constance), 1897, is here reproduced.

ST. LEONHARDT (Alsace): Karl *Spindler*, an excellent illustrator, who often works in the manner of Sattler; four exlibris, of which those of the Municipal Art Gallery at Strassburg, 1895; Moritz Himly (Strassburg), 1895; and Albert Rieder, engineer (Mülhausen, Alsace) 1899, are worthy of special praise.

MAINZ: Bruno *Panitz*, teacher in the Technical School; exlibris of Rudolf Opfermann (Mainz), 1900.

Clemens *Kissel*; ² forty-seven exlibris of varied character, with figures, arms, landscapes, and interiors; we may mention his own, with the arms of Hesse, 1896; Dr. K. G. Bockenheimer (Mainz), 1890, here reproduced (p. 424); John Morgan (Aberdeen), 1896; Alphons von Steiger (Kolmar), 1894; Fritz Mouths (Rüttenscheid, Essen), 1896; and Otto von Brentano-Tremezzo (Offenbach-on-Main), 1897.

LEIPZIG: Max *Klinger*, Professor, painter, etcher, and sculptor; ³ one of the most original, versatile, and imaginative artists of the present day,

¹ See E. L. Z. ix. 73-76.

² A volume containing twenty-five of his exlibris was published by J. A. Stargardt, Berlin, 1894.

³ See article on his exlibris, with complete list (exclusive of two plates executed since) and two illustrations, in E. L. Z. vii. 15-19.



BOOK-PLATE OF THE LIBRARY OF BRUNEGG.

By W. W. Sturtzkopf (1897).

and beyond doubt the greatest master of bookplate design now living, either in Germany or elsewhere. His ten exlibris, all etchings, may

be named here in full: Two exlibris of Leo Liepmannssohn, dealer in rare books (Berlin), 1878; one with a lion and the initials L. L.,



BOOK-PLATE OF DR. K. G. BOCKENHEIMER.

By Clemens Kissel (1890).

and the other with lion reading, and eagle, between the initials. Exlibris of Dr. H. Klinger, Professor (Königsberg, Prussia), 1879, figure of Minerva, with wreath and chemical thermometer

instead of lance, in front of a lamp and retorts, and the monogram H. K. below. Two exlibris of Fritz Gurlitt, fine art dealer to the Court (Berlin), 1887 : (1) a naked man among rocks on the seashore, walking towards a castle, and a naked female figure standing on a globe in the sea holding a trident ;¹ the allegory denotes the steadfast progress forward, in spite of temptation, the woman representing Art ; (2) two naked female figures, with colonnade and water, and above, a caryatid with mask ; symbolism : in Art as in Nature, the mature is the most beautiful. Exlibris of Dr. W. Bode, Privy Councillor, Director of the Picture Gallery (Berlin), 1894 ;² a man carrying three women, in classical, renaissance, and modern costumes, through water, landscape in the background ; symbolism : a Herculean representative of art-history—a reference to Dr. Bode's position—carries the representatives of the three chief epochs in the history of art through the mire of the barbarous and debased age. Musical Library of Peters (Leipzig), 1896, portrait of Beethoven.³ Max Klinger's own exlibris, 1896, perhaps his best, here reproduced (p. 427) ; a naked female figure, with sea, rocks, etc., in the background ; this plate shows the artist's love for the classical representation of Nature and of the perfect human form. Reinhold

¹ Reproduced in "The Studio," winter number, 1898-9, p. 66.

² Impression from the original plate in E. L. Z. vii. 18.

³ Reproduced in "The Studio," winter number, 1898-9, p. 64.

Richter (Wannsee, Berlin), 1898; young man, naked, on the seashore, with book. Frau Elsa Asenijeff-Nestoroff, authoress (Leipzig), 1899; on the seashore, with distant view of mountains, a naked woman, who is setting her knee on a man's neck, a symbol of all-conquering beauty.¹

Otto *Greiner* (now in Rome); an artist who in his noble paintings, as well as his exlibris designs, is nearly allied to Klinger, to whom, indeed, he approaches in excellence; he has produced five exlibris (four lithographs and one etching) in the antique style and of a beautiful classical character, which are to be found in very few exlibris collections; two exlibris of Wilhelm Weigand, author (Munich), 1895, one representing the battle of the Titans,² the other, Athene springing from the head of Zeus; Dr. Paul Hartwig, of the German Archæological Institute (Rome), 1895, the owner occupied in repairing a Greek vase, and above, two symbolical figures representing the æsthetic and joyous sides of Hellenism holding up the perfect vase;³ Dr. Wolfgang Erhardt, physician to the German Embassy in Rome, 1899, with an allegorical representation of his motto, "Non frangor," here reproduced (p. 428); Marianne Brockhaus (Leipzig), 1899, a female figure reposing and dreaming, in a rose-border with fauns.

¹ Reproduced in "Zeitschrift für Bücherfreunde," iv. p. 364.

² Reproduced in "The Studio," winter number, 1898-9 p. 64.

³ *Ibid.*, p. 66.



BOOK-PLATE OF MAX KLINGER.

By himself (1896).

Fritz *Schumacher*, architect, an artist with good imagination, original ideas, and a delicate and pleasing style of drawing; fourteen exlibris (five of them sketches only), in good modern style.¹

Max *Honegger*, Professor; two exlibris, including



BOOK-PLATE OF DR. W. ERHARDT.

By Otto Greiner (1899).

an effective and boldly drawn plate of the Typographical Society (Leipzig), 1898, with the printer's griffin.²

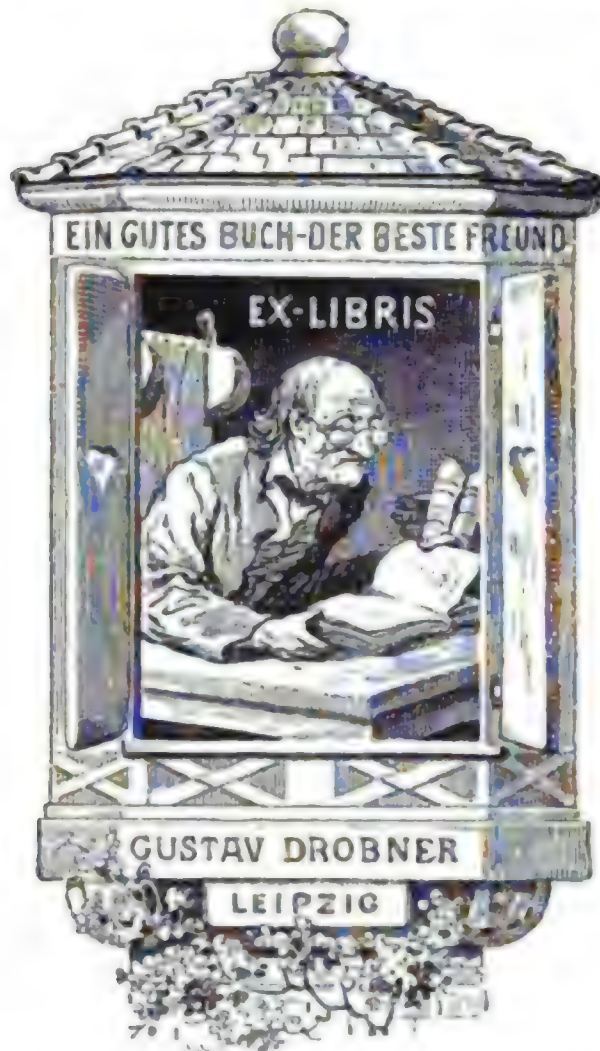
Hermann *Feldmann*; original exlibris of Gustav Drobner, Leipzig, here reproduced.

Frau Lina *Burger*; ten exlibris, of which we may

¹ Three exlibris reproduced in E. L. Z. xi. No. 1.

² Reproduced in E. L. Z. ix. 52.

mention, besides her own, 1896 and 1898, and that of Ludwig Volkmann (Leipzig), 1894, the exlibris of Prince Otto Bismarck, which was placed in a number of books presented to the



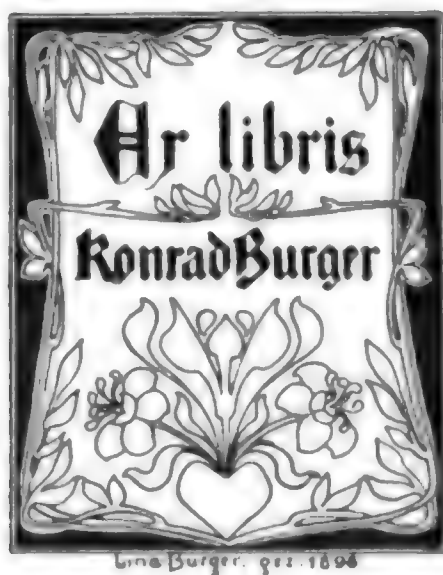
BOOK-PLATE OF GUSTAV DROBNER.
By Hermann Feldmann.

Prince on his eightieth birthday in 1895 by the Booksellers' Association in Leipzig (reproduced in Part ii. 7); the exlibris of her husband, Konrad Burger, librarian (Leipzig), 1898, is here reproduced (p. 430).

John Jack *Vriesländer*; ten exlibris, among them two original modern coloured plates of Dr. Hans H. Ewers, author (Düsseldorf), and Mrs. Georgia M. Ovington (Düsseldorf), 1900, as well as some humorous exlibris.

Richard *Grimm*; three good modern exlibris.

WEIMAR: Giulio Aristide *Sartorio*, Professor (now in Rome); two exlibris for himself,¹ and one for



BOOK-PLATE OF KONRAD BURGER.

By Lina Burger (1898).

Onorato Carlandi, 1895 and 1899, two of which are etchings.

Georg *Heil*; exlibris of Thomas Ewing Moore, American Consul at Weimar, 1896.

AUSTRIA: VIENNA: William *Unger*, Professor, the well-known etcher; a good and appropriate exlibris of Hugo Thimig, of the Court Theatre,

¹ One is reproduced in "Dekorative Kunst," June, 1900.

circa 1898; etching, with rolls, music, wooden sword, etc.

Alfred *Cossmann*, pupil of Unger; exlibris of Nicolaus Dumba, Privy Councillor, a well-known patron of the arts († 1900); etching, showing the Parliament House in Vienna, with a Genius laying a laurel wreath before a bust of Minerva.¹

Koloman *Moser*, Professor; exlibris of Fritz and Grete Schwartz (Munich), 1900.

Hans *Macht*, Professor; exlibris of Josef Lewinsky, the famous tragedian of the Court Theatre, 1892; mask, laurel, the three rings from Lessing's "Nathan der Weise," and crown in architectural border.

Anton *Kaiser*; two very fine etchings, the exlibris of Dr. Karl Becher (Karlsbad), 1900, being especially good.

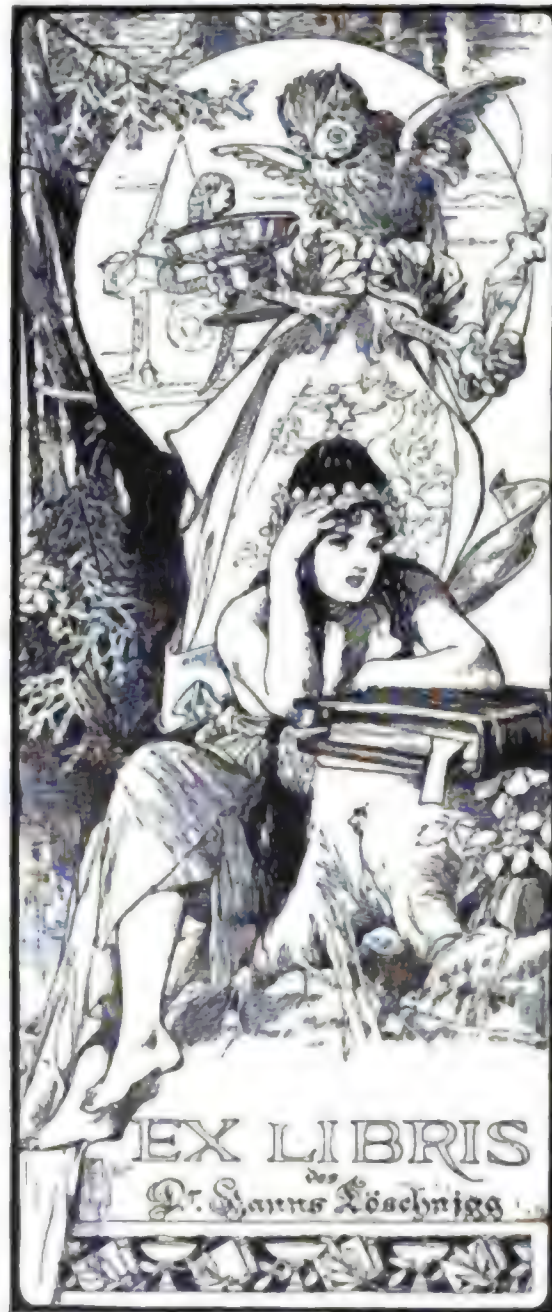
Felicien *Baron Myrbach*, Director of the Industrial Art School (Vienna); exlibris of the Theresian Military Academy (Wiener-Neustadt), 1900.

Marianne *Schreder*; seven exlibris, of which we may mention those of Wilhelm Hegeler (Halsensee), 1899; Ethel Gillmor (Creston, Iowa), 1899; Berthe Jouvin (Paris), 1899; and Abbie Margaret Strong (St. Paul), 1900.

GRAZ: Daniel *Pauluzzi*; the charming exlibris, here reproduced (p. 432), of Dr. Hanns Löschnigg (Graz), 1898, with the allegorical figure of Romance, the heraldic panther of Styria, the owl, representative of learning, the clock tower of Graz, the snake of Æsculapius and bowl, as

¹ Reproduced in E. L. Z. x. 52.

symbols of the medical profession, and a Tanagra figure, for art-history.



BOOK-PLATE OF DR. HANNS LÖSCHNIGG.

By Daniel Pauluzzi (1898).

PRAGUE: Emil *Orlik* (at the present time in Japan);
twenty-four exlibris, mostly in modern style, with

original and clever ideas; two etchings, the remainder coloured lithographs. The following may be mentioned: his own, a humorous plate, 1897; Dr. Anton Wölfler (Prague), 1898;



BOOK-PLATE OF R. M. RILKE.

By Emil Orlik (1897).

Professor E. Zaufal, 1898; Dr. Hugo Salus, poet (Prague), 1898; Rainer M. Rilke, poet (Schmargendorf, Berlin), 1897, here reproduced; Otto Erich Hartleben, author (Berlin), 1898;

Professor Max Lehrs (Dresden), 1899; and Dr. Hans W. Singer (Dresden), 1899.¹

Karel *Hlaváček* (†); six strange exlibris.

Hugo *Steiner*, eight modern exlibris.

FOREIGN COUNTRIES: ROME: Otto *Greiner*. See above, under Leipzig.

VENICE: Michelangelo *Guggenheimer*; two exlibris of Ludwig and Valerie Brettauer (Trieste), 1898.

PARIS: Edgar *Walther*, an American sculptor; exlibris of Elsa Rau, pianist (Berlin), 1900.

Aglaüs *Bouvenne* (Paris), Claude E. *Thierry* (Nancy), and Gaston *Save* (St. Dié) have all designed exlibris for Arthur Benoit (†) (Berthelmingen, German Lorraine), those by the two former being etchings, 1883, 1884.

BRUSSELS: Fernand *Khnopff*; exlibris M. v. B(öhn) (Munich), 1896, woman's face in a circle.

Georges *Lemmen*; three exlibris of Harry Graf Kessler (Berlin), 1899.

LONDON: Reinhold *Thiele*, painter and illustrator, who represented "The Graphic" in the Boer War; exlibris of Georg Pflümer (Hameln), 1894, interior with view of "Hamelin town."

Charles W. *Sherborn*, the most famous of English book-plate engravers, whose work is strongly reminiscent of the German little masters: among his innumerable exlibris are those of the Duke and Duchess of Teck (White Lodge), 1890 and 1896, which ought, perhaps, to be mentioned here, and also one of Curt and Lilli Sobernheim (Berlin), 1894.

¹ Two plates reproduced in "Ver Sacrum," ii. 9; one in "Zeitschrift für Bücherfreunde," iv. 10, 11.

EDINBURGH : Joseph W. *Simpson* ; exlibris of Karl Emich Count zu Leiningen-Westerburg, 1898, with St. Catherine, the patron saint of literature.¹

Amateur designers :

GERMANY : MUNICH : Irene *Freiin Reichlin-Meldegg*, Mistress of the Robes (retired).

BERLIN : Johann Joachim *Hildebrandt*, son of Professor Hildebrandt, a clever young artist ; six exlibris.

Walther *Badeker*, bookseller (from Danzig) ; eight modern exlibris.

STUTTGART : Karl *Rosner*, editor of " Die Gartenlaube " ; two exlibris for himself.

DARMSTADT : *Prince Louis of Battenberg*, Colonel in the Hessian army and Captain in the English navy ; five exlibris, viz. : Prince and Princess Henry of Prussia, his own, Princess Victoria of Battenberg, and Princess Beatrice of Battenberg.

Alexander *von Frankenberg-Ludwigsdorf*, Chamberlain.

Heinrich *Freiherr von Senarclens-Grancy*.

HAMBURG : Eduard Lorenz *Meyer*, already mentioned among the heraldic designers (pp. 380, 382), but must also be included here for his original and mostly pleasing floral, musical, and ladies' plates in the modern style ; thirty-six exlibris, mostly lithographs, in one or more colours, of which the following may be named :

¹ See illustrations of his work in E. L. Z. viii. 99-101 ; ix. 15, 20, 21.

Alice Meyer (Hamburg), 1895, reproduced in Part II. (p. 479); Magdalena Merck (Hamburg), 1895; Meta Baur (Hamburg), 1895; Mary Reincke (Hamburg), 1896; Lili Merck (Hamburg), 1897; Magda Countess zu Leiningen-Westerburg (Neupasing, Munich), 1895. These five plates with flowers, music, and arms. Another plate of the last-named, 1896, is here reproduced (p. 437). Elsa von Ohlendorff (Hamburg), 1898, with holly; Anita Brockmann (Bangkok), 1898, with the Wat Chang temple in Bangkok; Marie Wörmann (Hamburg), 1899, with palm-tree and the ship "Marie Wörmann" off Zanzibar.

Frau Amalie *Engel* (*née* Reimers); eleven woodcut exlibris, of which those of the Johanneum in Hamburg, 1894, and Ernst Rose (Bergedorf), 1895, are especially good.

Frau Dr. Olga *Schramm* (*née* O'Swald); three exlibris, of which that of Theo. Behrens (Hamburg), 1895, flowers and view of Hamburg, is very good.

Frau Toni *O'Swald* (*née* Haller); exlibris of Alfred O'Swald (Hamburg), 1895, with his factory in Zanzibar; exlibris of Maggie Haller (Hamburg), 1899.

Frau Anna Harriet *Kannengiesser* (*née* Sauber); four exlibris, among them one of Eduard Kannengiesser, district judge (Hamburg), 1896, interior with view of scenery.

DOCKENHUDEN, near Blankenese: Robert *Wege-*
ner; a very pretty exlibris Wegener, 1899, with landscape.

HACHENBURG : Alexander Count von Hachenburg.

STRASSBURG (Alsace) : *Rerroff*, pseudonym of Dr.

Robert *Forrer*, archæologist ; twelve exlibris, mostly in the old style ; among them a dedication book-plate (not used) for Prince Otto Bismarck, 1898, fist with sword, arms and ink-pot, and an



1894-

BOOK-PLATE OF MAGDA COUNTESS ZU LEININGEN-WESTERBURG.

By E. L. Meyer (1896).

exlibris of the Convent of St. Odilia (Alsace), 1898, with St. Odilia and the Odilienberg.

Paul *Reiber* ; his own exlibris and that of his father Ferdinand ; two etchings, 1900 and 1879, with the Cathedral of Strassburg.

SCHWERIN : Frau Elisabeth von Bülow (*née* Scharlach) ; six exlibris.

AUSTRIA : VIENNA : Emil *Hütter*, liquidator (†); two etched plates : his own, 1872, and that of Julius Kaschnitz Edler von Weinberg (Vienna), 1872.

Viktor *Christ*, member of the Orchestra of the Court Theatre ; four well-drawn exlibris.

Dr. Hans *Przibram* ; four good exlibris.

DÖBLING (Vienna) : Moritz *von Weittenhiller*, Privy Councillor, Chancellor of the Teutonic Order ; thirteen exlibris, of which nine are etchings (four still unfinished).

STOCKERAU (Vienna) : Frau Ernestine *Countess von Coudenhove* (*née* Countess Breuner) ; two exlibris of Princess Eleonore Auersperg (Goldegg), 1899.

WIENER-NEUSTADT : Eduard *von Zambaur*, Captain, Professor in the Military Academy ; his own exlibris, with quotation from the Koran in Arabic characters, 1900.

ERLAA : Friederike *von Oldenburg, Countess von Welsberg* ; exlibris of her mother, Nathalie, Duchess of Oldenburg.

FOREIGN COUNTRIES : HOLLINGBOURNE (Kent) : Major E. Bengough Ricketts ; besides numerous English plates, four exlibris for the author, 1898.

b. Unsigned Exlibris.

Of other and unsigned plates the following may be noted :

Frau Dr. Helene Zorn (Heidelberg), 1898 ; a

collotype reproduction of the well-known picture by Arnold Böcklin, "Poetry and Painting."

Ludwig August Reuling, inspector (Munich), 1898 and 1901, two portrait-exlibris.

Dr. Adolf Magnus-Levy (Berlin), 1894, with reproduction of Michelangelo's "Prophet Zacharias" from the Sistine Chapel at Rome.

Dr. Salomon Fuld, Councillor of Justice (Frankfurt-on-Main), 1895, with a reproduction of Raphael's frescoes in the Camera della Segnatura in the Vatican.

Martin Schwarzschild (Frankfurt-on-Main), 1896, interior.

Dr. E. Schneegans (Heidelberg), *circa* 1895, with the standard of Strassburg.

Royal National Gallery (Berlin), 1895.

Anton Einsle, bookseller and composer (Vienna), *circa* 1885, harp and music.

Dr. A. Kornfeld (Vienna), *circa* 1890, with Murillo's head of Justina (Vienna).

Georg Eckl, bibliophile (Vienna), *circa* 1898, two exlibris.

(C.) TYPOGRAPHICAL LABELS.

As this form of book-plate has no artistic or pictorial interest, it will be sufficient to note that the custom of printing the owner's name and rank only on a label to be fastened in his books still survives, either from motives of economy, or because the owner does not feel the need of decorating his volumes as well as insuring their safety. Public libraries, if they do not employ a coloured

stamp, are especially given to the use of such tasteless typographical book-plates. None of the labels of this period are worthy of mention. They mostly contain the inscription alone, though some have a simple border, or at best a cartouche, or a wreath of laurels.



BOOK-PLATE OF FRIEDRICH WOLF.

By himself (1862).



PART II—SPECIAL

WE have hitherto considered exlibris with reference to periods and style. The material, however, admits of further subdivision, into special classes. Indeed many collectors make a speciality of one or other of these classes, and admit only plates belonging to them into their collections.

Many of the exlibris in question have already been described, and in the present chapter the subject need only be briefly dealt with, especially as the headings of the sections in most cases explain themselves.

(1) DOUBLE EXLIBRIS.

These were used only in early times, and, when not belonging to a married couple, were the result of the owner's desire to make his volumes doubly secure. They are generally found inside the front and back covers of the book, *e.g.*, a portrait-plate

in front and an armorial at the back, or *vice versa*; an example in the Royal Library at Munich shows that they were sometimes engraved on one wood-block, and cut up after printing.

The custom of using a double exlibris never came into general use, and a few examples only need be mentioned here :

Melchior *Schneider* and Frau Barbara, *née* Schöner (Augsburg), married in 1514;¹ two coloured armorial woodcuts, both turned towards the contents of the book.

Dr. Sixtus *Kapsser*, physician of Duke Albrecht V. of Bavaria, 1560 (hitherto wrongly ascribed to S. Kercher), woodcuts, portrait and arms (reproduced above, pp. 50-51).

Dr. Franz *Pfeil*, Town Syndic (Hamburg and Magdeburg), 1564, woodcuts, portrait and arms.²

Magister Hieronymus *Wolf*, Doctor of Theology, Rector and Town Librarian of Augsburg, 1574, woodcuts, portrait and arms.³

Johann *Schwanberg*, pastor (Frankfurt-on-Main), 1580, copperplates, portrait and arms.⁴

John Frederick the Magnanimous, *Electeur of Saxony*, and his Consort, Sibylla of Jülich-Cleves, 15 . . ; two portraits with arms.⁵

Michael *Aschenbrenner*, court apothecary, and master of the mint, and Frau Christiana, *née* Musculus (Berlin), 1588, armorial woodcuts.⁶

Kempler von Rietburg (Tyrol), *circa* 1650; two armorial woodcuts, almost identical.⁷

Johann Baptist *Gadner*, Presbyter (Bavaria), 17 . . , copperplates, armorial and typographical.⁸

¹ Burger, "Leipziger Exlibris-Sammlung," pl. 5.

² *Ibid.*, pl. 25. ³ E. L. Z. iv. 46. ⁴ Burger, pl. 35.

⁵ Lempertz, "Bilderhefte," Exlibris, V. Plate A.

⁶ *Ibid.*, iv. pl. 4-5. ⁷ E. L. Z. vi. 115; see also vii. 32.

⁸ Seyler, "Exlibris-Taschenbuch," p. 41.

Married people, or owners of several book-plates, at the present day might easily follow this custom, by placing one exlibris at the beginning and another at the end of their books.

(2) MEMORIAL AND GIFT EXLIBRIS.

Memorial plates are those which, by inscription, arms or portrait, are intended to perpetuate the memory of the previous possessor or the bequeather of a library ; in the same way gift-plates commemorate the donor. On such book-plates the inscriptions usually record the history of the acquisition of the volumes, and in some cases the plates come also under the heading of historical exlibris (see 4).

The following examples may be given :

Two of the College of *St. Nicholas in Vienna*, for the volumes bequeathed by Bishop Johann *Faber* of Vienna, 1540 ;¹ the exlibris of the gift of the *Archbishop of Mainz*, Daniel *Brendel von Hohenburg*, to the *Jesuits of Mainz*, 1555, 1558,² 1570, armorial ; and that of the *Abbot of Fulda*, Balthasar *von Dernbach*, to the *Jesuits of Fulda*, 1573, 1574, armorial ; Markus *Swyn*, Governor of North Dithmarsch, in 1582 presented his library to the parish church of *Lunden*, as is recorded on the exlibris ;³ the *Monastery of the Holy Cross, Augsburg*, inherited in 1588 over 1,000 volumes, as well as mathematical instruments, from Wolfgang Andreas *Rem von Ketz*, Provost of Augsburg ; Library of the Church of *St. Maria Magdalene, Breslau*, gift-plate of citizens of Breslau, 1579, inscription with housmark, hand-painted ;⁴ two exlibris of the *Library of the Clergy-house of St. Lawrence, Nuremberg*, 1618 and circa 1718, which record the foundation of the library by Johann *Vennitzer*, portrait-

¹ Warnecke, p. 6, and Seyler, p. 36.

² E. L. Z. vii. 80.

³ *Ibid.*, iv. 82.

⁴ *Ibid.*, vi. 14, 26.

plates ;¹ *University of Marburg*, foundation of the Chancellor, Johann Georg *Estor*, 1768, two copperplates, arms on pediment ; *Teutonic Order*, *Vienna*, presentation of the High Master, *Archduke Eugen of Austria*, 1898, arms of the Order, with inscription ; etc.

(3) COMPLIMENTARY EXLIBRIS.

Under this heading are included complimentary exlibris presented to an institution or to a private book-collector by the artist or a friend ; *e.g.*, the exlibris of the Historical Society of the Palatinate, by Professor Hildebrandt (see p. 465) ; another example is the exlibris designed by August von Heyden (Berlin) and presented to the 25th Hessian Field Artillery Regiment by Colonel von Prittwitz, 1886. The number of such plates is small.

(4) HISTORICAL EXLIBRIS.

These also are not numerous, but among them are some very interesting plates. This class includes exlibris which commemorate by their inscriptions a historical event with which the library is intimately connected. In the earlier examples the event is always of a military nature ; some of them are also memorial plates. Among historical exlibris the following may be named :

- a. Exlibris of the *Bibliotheca Palatina* (Heidelberg and Rome), copperplate in two sizes, by Raphael Sadeler (Munich), 1623, here reproduced. After the capture of

¹ See pp. 166, 195, 471 ; also E. L. Z. i. No. 1, p. 8 ; ii. No. 4, p. 24.

Sum de Bibliotheca, quam Heidelberg
capta, Spolium fecit, &

P. M.

GREGORIO XV.

trophæum misit.

Maximilianus Vtriusq; Bauariæ Dux &c.
S. R. I. Archidapifer[†] et Princeps Elector.



Anno Christi

MDCXXIII

BOOK-PLATE OF THE BIBLIOTHECA PALATINA.

By Raphael Sadeler (1623).

Heidelberg by the Army of the League under Tilly in 1622, the Elector Maximilian of Bavaria presented the valuable library of Heidelberg (then worth 80,000 crowns, and containing, among other treasures, 3,500 manuscripts) to Pope Gregory XV., and had this exlibris engraved and fastened in the volumes. The whole library was then packed in 196 cases and taken on the backs of mules across the Alps to Rome. The greater portion still remains in the Vatican, only a fraction having been returned to Heidelberg in 1815. This may be coupled with Dürer's exlibris of Willibald Pirckheimer, as the most interesting book-plates extant.¹

- b. *Würzburg, Jesuits' College*, 1634; typographical, four varieties of size and print (see above, p. 341).²
- c. Johann Karl Wilhelm *Möhsen*, court physician, numismatist (Berlin), 1757; one of his two plates, by Gericke, commemorating the burning and reinstatement of his library (see p. 277).³ This plate evidently served as a pattern for the following.
- d, e. Two exlibris of Johann Georg Heinrich *Oelrichs*, rector of Küstrin and prorector of Berlin (one engraved by Glassbach), showing the destruction of his library during the bombardment of Küstrin by the Prussians in 1758, and its re-establishment in Berlin, 1759 (see p. 277).⁴
- f. *Prince and Princess William of Prussia* (now German Emperor and Empress); exlibris presented, on their marriage in 1881, by the Corporation of Booksellers of Berlin, designed by E. Doepler, junior; angel holding shields.⁵
- g. Exlibris of the late *Grand Duchess Sofie of Saxony* (*née* Princess of the Netherlands), designed by Karl Teske (Schwerin) to commemorate her golden wedding, October 8th, 1892; lithograph in gray and gold; arms, portraits of Goethe and Schiller, and date of the golden wedding.
- h. Exlibris of Marie Gabriele, *Princess Ruprecht of Bavaria*

¹ See further, for the history of this plate, E. L. Z. ii. No. 4, p. 12.

² *Ibid.*, vi. 111, 112.

⁴ Warnecke, pl. xix.

³ Von Heinemann, pl. 139.

⁵ *Ibid.*, pl. xxv.

- (née Duchess of Bavaria), on her marriage, July 10th, 1900 ; designed by Anna May (Munich) ; on a plinth with inscription and two Bavarian coats of arms, a female figure with pen, surrounded with roses, in front of two columns crowned with bowls of fire.
- i. *Ernst Götz*, factory owner, Captain of Landwehr (Leipzig), by himself, 1895 ; with motive from Beethoven, figure of Goethe, and letter of Bismarck (a reference to the three greatest Germans of the nineteenth century, whose works are represented in his library), and also the last verse of the inscription on the war-monument at Leipzig, which was composed by Ernst Götz.¹
 - k. *Lothar Buderus von Carlshausen*, Captain of Horse in the Army of Württemberg (Stuttgart), 1897, in memory of the German centenary celebration of the birth of the Emperor William the Great, with his portrait after Franz von Lenbach, by Gustav Alms (Düsseldorf).²
 - l-n. Three exlibris of the "*Kaiser-Wilhelm-Dank, Verein der Soldatenfreunde*" (Berlin), 1898 and 1899 ; the first (*l*) has a German knight ; the second (*m*), a portrait of the Emperor William I., a German knight and Germania ; and the third (*n*), a portrait of the Emperor William II. : (*l*), the *first Colonial exlibris*, is for the library of the German garrison at Kiautschou, and has a sentence from a speech delivered by the Emperor, December 16th, 1897 ; (*n*) is for the "Kaiserbücherei," the library founded by German publishers in honour of the tenth year of the Emperor's reign.³ The figures of the knights in (*l*) and (*m*) are from sketches by his Majesty.
 - o. Exlibris of the *Kiautschou Library*, the *second Colonial exlibris*, 1898, presented by the Kiautschou Library-Committee in Berlin for the library of the Artillery headquarters at Tsintau ; ship with inscription.⁴
 - p. The following, though not, strictly speaking, a German exlibris, is nevertheless worthy of mention here from its expression of loyal devotion to the mother-country, and from the arms represented : exlibris of the *Historical Society*

¹ E. L. Z. viii. 76.

² *Ibid.*, ix. 50-53.

³ *Ibid.*, xi. 1.

⁴ *Ibid.*, ix. 50-53.

of the Reformed Church in the United States of America (Lancaster, Penna.), 1881. This plate, which comes from a republican country, bears the arms of the Elector Palatine, Frederick III., 1563; the founders of the Society, mostly emigrants from the old Palatinate (which comprised the Bavarian Palatinate of the Rhine and the territory of Heidelberg), chose for their exlibris the arms of the Elector who had been in favour of the Reformation, and had been instrumental in introducing Calvinism into the Palatinate; the date on the inscription, 1563, refers to the promulgation of the Heidelberg Catechism. The same arrangement of the three shields of the Palatinate, Bavaria, and Spanheim is often found on seals of the Palatinate, and may be seen also on the Castle of Heidelberg.¹

(5) EXLIBRIS OF THE "REICHSRITTERSCHAFT."

The German Knights of the Empire consisted of those nobles who held their titles immediately from the Emperor, yet had no seat or vote in the Reichstag, as had other "immediate" nobles. Under the Emperor Maximilian II. these Knights of the Empire formed themselves into a close society called the "Reichsritterschaft," which was divided into the Circles of Franconia, Suabia, and the Rhine. Each of these Circles was again subdivided in fifteen "Cantons." The Reichsritterschaft came to an end with the mediatization of the nobles in 1806.

At the headquarters of some of the Cantons libraries were formed, of which the following had exlibris.

a. *Odenwald* (Ottenwald); imperial eagle with shield, with a

¹ E. L. Z. iii. 7.

horse in front of trees, the whole surrounded by the inscription ; three varieties.

b. *Steigerwald* ; springing unicorn in front of trees, in rococo frame.

c. *Suabia* (Allgäu, Högau, Bodensee) ; imperial eagle with shield ; falcon with sceptre, and fish with sword.

d. *Breisgau* (Anterior Austria) ; St. George and the dragon, in rich cartouche.

e. *Central Rhine* ; arms between branches of laurel and palm.

f. *Upper Rhine* (Orttenau) ; imperial eagle with shield and St. George and the dragon.

All these are copperplates of the eighteenth century.

(6) EXLIBRIS OF SOVEREIGNS AND PRINCES.

A considerable number of exlibris of German princes exist ; but they are not, as a rule, easily procurable, and are not to be found in every collection. The following are plates belonging to members of *reigning sovereign houses* : where no other description is given, the designs are mainly armorial.¹

a. *German Empire* :

William II., German Emperor, King of Prussia, by Emil Doepler, junior (1896), here reproduced (p. 451) : the imperial arms with the high Order of the Black Eagle, and a " W " formed of books (two sizes).

Auguste Victoria, German Empress, Queen of Prussia (née Princess of Schleswig-Holstein) ; two exlibris : (1) by Georg Otto, 1893, angel holding shields ;² and (2) by Josef Sattler, 1896, arms on a cross (two sizes).

Frederick III., German Emperor, King of Prussia, while Crown Prince ; the letter " F " with the German Crown Prince's crown and inscription, *circa* 1880.

Victoria, German Empress, Dowager Empress Frederick ; two

E. L. Z. iii. 58-63, 81-86.

² *Ibid.*, iii. 76-77.

exlibris: (1) as Princess Royal of Great Britain and Ireland, *circa* 1857, "V" with crown; (2) as Dowager Empress, by Josef Sattler, armorial, 1897 (two sizes).

b. Prussia :

A Margrave of Brandenburg, 15 . . , after Albrecht Dürer.

John Frederick, Duke of Pomerania, 1596.

Prince and Princess William of Prussia (see above, p. 446).¹

Princess William (*née* Princess of Schleswig-Holstein), 1881; angel with shields.

Prince Henry, Vice-Admiral, 1896; Prussian eagle in quatrefoil; designed by Prince Louis of Battenberg.

Princess Irene (*née* Princess of Hesse), 1896; Prussian eagle and Hessian lion; designed by Prince Louis of Battenberg.

Prince Joachim Albrecht, 1899.

Prince Adalbert, Admiral, 18 . . ; typographical, with crown.

Prince Adalbert, Prince August William and Prince Oscar, sons of the Emperor William II., 1900.

c. Bavaria :

Wolfgang, Count Palatine of the Rhine and Veldenz, Duke of Bavaria, 1559, by Virgil Solis (see above, p. 119).

Library of the Dukes of Bavaria, 1618, in numerous varieties.²

Duke Albrecht Sigismund, Bishop of Freising and Regensburg, 1650.

Duke Max Philipp and his consort Maria Febronia (*née* De la Tour d'Auvergne), 1670.

Duke Max Heinrich, Elector-Archbishop of Cologne, 16 . .

Duke Josef Klemens, Elector-Archbishop of Cologne, *circa* 1715; two plates (see above, pp. 334, 335).

Maria Anna Karoline, Countess Palatine of the Rhine, Duchess of Bavaria, *circa* 1718.

Duke Johann Theodor, Bishop of Freising, 1727.

Karl Philipp, Elector Palatine, 1726.³

¹ Warnecke, pl. xxv.

² See above, pp. 161, 175-176, 184, and Von Heinemann, pl. 74.

³ E. L. Z. iii. 59.

Exlibris of Sovereigns and Princes 451

The Electress Maria Anna (*née* Princess of Poland), *circa* 1770 ; two plates.

Duke Klemens August, Elector-Archbishop of Cologne, 1760, one of the most wealthy princes of his time, fond of display, and conspicuous for his love of hunting and



BOOK-PLATE OF H.I.M. THE GERMAN EMPEROR.

By E. Doepler, junior (1896).

travel ; exlibris engraved by his Councillor, Bartholomeus Heinrich de Brockes, 1760, here reproduced (p. 453); following a custom originated by Louis XIV. of France, the "roi soleil," it displays the initials surrounded by rays, as though their owner, like the sun, cast a glory around him. In the centre are the arms of the Archbishopric of Cologne, and the four escutcheons at the sides are those of his Sees

(of Hildesheim, Münster, Paderborn, and Osnabrück, of which this Prince of the Church was also Bishop).

Otto, Prince of Bavaria, King of Greece, *circa* 1860 ; three varieties of colour.

King Louis I. and King Louis II. ; two gift-plates, *circa* 1848 and 1870 ; typographical.

Prince-Regent Luitpold, *circa* 1890 ; typographical.

Marie Gabriele, Princess Ruprecht, 1900 (see above, p. 446).

d. Württemberg :

Duke Karl Christian Erdmann, of Württemberg-Oels, *circa* 1780 ; two plates.

Queen Olga (Russian Grand Duchess), 187 . ; monogram and crown.

Duchess Vera (Russian Grand Duchess), 187 . ; monogram and crown.

Duke Philipp, 1892.

Prince August, Prussian Colonel General, 18 . . ; two plates, typographical.

Duke Wilhelm von Urach, Count von Württemberg, 1899.

The exlibris of the Duke and Duchess of Teck, 1890 and 1896, by C. W. Sherborn (see above, p. 434), may also be mentioned here.

e. Saxony :

Electress Magdalena Sibylla (*née* Margravine of Brandenburg), *circa* 1630 ; monogram.¹

Johann Ernst VIII., Duke of Saxe-Saalfeld, *circa* 1680 ; monogram.

Sophie Hedwig, Consort of the foregoing (*née* Duchess of Saxe-Merseburg), *circa* 1680 ; monogram.

Duke Ernst Friedrich Karl of Saxe-Hildburghausen ; four exlibris, partly by Martin Tyroff, 17 . .

Duke Johann Wilhelm of Saxe-Eisenach ; two exlibris, 1722² (see p. 203).

Duchess Luise Dorothea of Saxe-Gotha (*née* Duchess of Saxe-Meiningen), *circa* 1760, with "F. R. (Fridericus Rex) Vivat."

¹ E. L. Z. vi. 15.

² Von Heinemann, pl. 126



B.H. de Broecker J.R. ac REV. ELECTORIS Consil. m. et fo 1760.

BOOK-PLATE OF KLEMENS AUGUST, ELECTOR-ARCHBISHOP OF
COLOGNE.

By B. H. de Broeckes (1760).

Duke Klemens Wenzel, Elector-Archbishop of Trier, *circa*
1790.

King Frederick Augustus I., 18 . .

King Frederick Augustus II., print collection, 18 . .

Duke Bernhard of Saxe-Weimar, 18 . .

Peter (Dom Pedro) Augustus, Prince of Saxe-Coburg-Gotha,
circa 1892.

Grand Duke Karl Alexander, Wartburg, Luther Library,
1895, by Ad. M. Hildebrandt.¹

Grand Duchess Sofie (*née* Princess of the Netherlands), 1892,
by Karl Teske (see above, p. 446).

Duke Ernst of Saxe-Altenburg, 1887, by Ad. M. Hildebrandt.

Ducal Library at Coburg, Duke Alfred, 189 . . ; two varieties
of colour and two of arms.

Prince Ferdinand of Saxe-Coburg, Prince of Bulgaria, 1892 ;
six varieties of colour.²

f. Baden :

A Margrave, 17 . .

Margravine Karoline Luise (*née* Landgravine of Hesse-
Darmstadt), *circa* 1780 ; typographical.

Margrave Wilhelm, 187 . . ; typographical.

g. Mecklenburg-Schwerin :³

Duke Ulrich ; six exlibris after Lucas Cranach the elder,
1559, 1573, 1582, 1590.

Duke Johann Albrecht II., *circa* 1620.

Duchess Luise Friederike (*née* Duchess of Württemberg),
17 . .

Grand Duke Friedrich Franz I., 1816, by F. Rossmäsler.

Duke Friedrich, *circa* 1780 (Ludwigslust).

Grand Duke Friedrich Franz III., 1894, by Karl Teske and
W. Behrens.

Duke Johann Albrecht, Regent ; two exlibris, by Ad. M.
Hildebrandt, 1888, and Karl Teske, 1892.

Hereditary Grand Duchess Auguste (*née* Princess of Hesse-
Homburg) (posthumous), 1898.

h. Brunswick :

Duke Ludwig Rudolf of Brunswick-Lüneburg ; three ex-
libris, *circa* 1730.

¹ E. L. Z. v. 119.

² *Ibid.*, iv. 43 (printed from original plate).

³ See K. Teske, "Das Mecklenburgische Wappen und die
Exlibris," and E. L. Z. x. 4.

Exlibris of Sovereigns and Princes 455

Duchess Elisabeth Sofie Marie of Brunswick-Lüneburg
(*née* Princess of Holstein-Norburg), *circa* 1760.

Duke Karl of Brunswick-Lüneburg, *circa* 1760.

Duke Karl and Duke August of Brunswick-Oels, 17 . .

Duke Friedrich August of Brunswick-Oels, 17 . . ; two sizes
and numerous varieties of engraving and colour.

Duke Friedrich Franz, 17 . .

i. Hesse :

Landgrave Friedrich ; two exlibris, *circa* 1795.

Landgrave Karl, 17 . .

Princess Luise, *circa* 1800.

Landgrave Gustav Adolf (Homburg), while still Prince of
Hesse, *circa* 1845.

Grand Duchess Victoria Melita (*née* Princess Victoria Melita
of Edinburgh, afterwards of Saxe-Coburg-Gotha), 1895,
by Peter Halm (Munich).

"Fürstlich Battenbergsche Bibliothek," temporarily in the
possession of Prince Alexander of Battenberg, Prince of
Bulgaria, Count of Hartenau, 187 . . ; seal-shaped.

Prince Louis Alexander of Battenberg, 189 . . ; almost the
same as the last-named.

Victoria, Princess Louis of Battenberg (*née* Princess of Hesse),
189 . .

Prince Henry of Battenberg, 188 . .

Beatrice, Princess Henry of Battenberg (*née* Princess of Great
Britain and Ireland), 189 . .

Prince Henry of Hanau, 18 . . ; typographical.

Princess of Hanau, 18 . . ; typographical.

k. Anhalt :

Princess Henriette Katharina, 17 . .¹

Elizabeth, Hereditary Princess Leopold (*née* Princess of
Hesse), 1898, by Georg Otto.

l. Oldenburg :

Natalie, Duchess of Oldenburg (*née* Freiin Vogel von
Friesenhof); designed by her daughter, Friederike of
Oldenburg, Countess von Welsburg, 1898; view of Castle
Brogyan.

¹ Von Heinemann, pl. 117.

m. Schleswig-Holstein :

Duke Ferdinand Leopold, Dean of Breslau, *circa* 1690.

Duke Friedrich Karl Ludwig of Holstein-Beck, *circa* 1790 :
two exlibris.

n. Nassau :

Princely Library of Nassau-Dillenburg, 17 . . ; typographical.

o. Austria :

Empress Maria Anna (*née* Duchess of Bavaria), 16 . . ; monogram and crown.¹

Archduchess Elisabeth, *circa* 1770 ; rococo.²

Archduke Max Franz, Elector-Archbishop of Cologne, *circa* 1785, by Charles Dupuis (Cologne).

Archduke Ferdinand, Grand Duke of Tuscany, Elector of Salzburg ; three exlibris, *circa* 1803 (see above, p. 354).

Archduke Anton, *circa* 1834 ; monogram.

Archduke Friedrich, *circa* 1840 ; typographical.

Archduke Maximilian, Emperor of Mexico, *circa* 1866.

Archduke Rudolf, Crown Prince, 188 . . ; "R" with crown.

Archduke Franz Ferdinand Este, *circa* 1896.

Archduke Leopold, 189 . .

Archduke Eugen, 1899, by E. Krahle.

We may mention also Sofie Albertine, Princess of Sweden, *circa* 1825, as Abbess of Quedlinburg ; armorial.

Of the non-sovereign houses of the higher nobility, originally "immediate" Princes and Counts of the Empire, exlibris exist of the following :

Auersperg, Castell, Erbach, Fugger, Harrach, Hohenlohe, Isenburg, Khevenhüller, Königsegg, Leiningen, Leiningen-Westerburg, Oettingen, Rosenberg, Salm, Sayn-Wittgenstein, Schlitz called Von Görtz, Schönborn, Schwarzenberg, Solms, Stolberg, Thurn und Taxis, Törring.

(7) EXLIBRIS OF FAMOUS OR WELL-KNOWN PEOPLE.

Many exlibris of well-known or historically

¹ E. L. Z. iii. 76.

² "Zeitschrift für Bücherfreunde," iii. i. 24.

MODERANTVR IPSAE ET FATA LEGES AC REGVNT

MDXVI

CHVONRADVS·PEV
TANVS·IVRISVTRI

TINGER·AVGVSTVS·
VSQVE·DOCTOR
~ es ZC b



BOOK-PLATE OF KONRAD PEUTINGER (1516).

important people have already been mentioned, and without including the princes given in the preceding section, or attempting to give a complete list of celebrities, the following may be named:

Konrad *Peutinger*, Doctor Juris, Imperial Councillor, and scholar (Augsburg), 1516; here reproduced (p. 457).¹

Sebastian von *Rotenhan*, humanist (Würzburg), 15 . . (see above, p. 113).

Hieronymus *Baumgartner*, jurist (Nuremberg), 153 . (see p. 116).

Statesmen: Willibald *Pirckheimer* (Nuremberg), *circa* 1503, three exlibris (see pp. 104, 133); Christian Ernst *Count zu Stolberg*, 1721; Wilhelm von *Humboldt*, savant (Berlin), 18 . .; Otto *Prince Bismarck*, German Imperial Chancellor, three exlibris, of which one, by Frau Lina Burger, 1895 (see above, p. 429), is here reproduced; the oak and trefoil of the Bismarck arms are made use of in the design; Bismarck's second exlibris, placed in volumes presented by Paul Parey, publisher (Berlin), displays the coat of arms upon a prince's mantle, 188 .; the third (not used) is by Dr. R. Forrer (see p. 437), a fist with sword, shield, ink-stand and sun; Philipp *Prince (Count) zu Eulenburg*, German Ambassador at Vienna, 1896, by J. Sattler.

Historians: Wiguleus *Hundt von Lauterpach*, Bavarian Chancellor (Munich), 1556;² Dr. W. *Lazius* (Vienna), 1559-1560; Thomas Heinrich *Gadebusch* (Greifswald), 1770 (see p. 232); Heinrich *Kohlrausch* (Hanover), 18 . .; Johann Daniel *Schöpflin* (Strassburg), two exlibris, 17 . . (see p. 229); Dr. Johann Gustav *Droysen* (Berlin), 18 . .; Dr. Anton *Schlossar* (Graz), 1899.

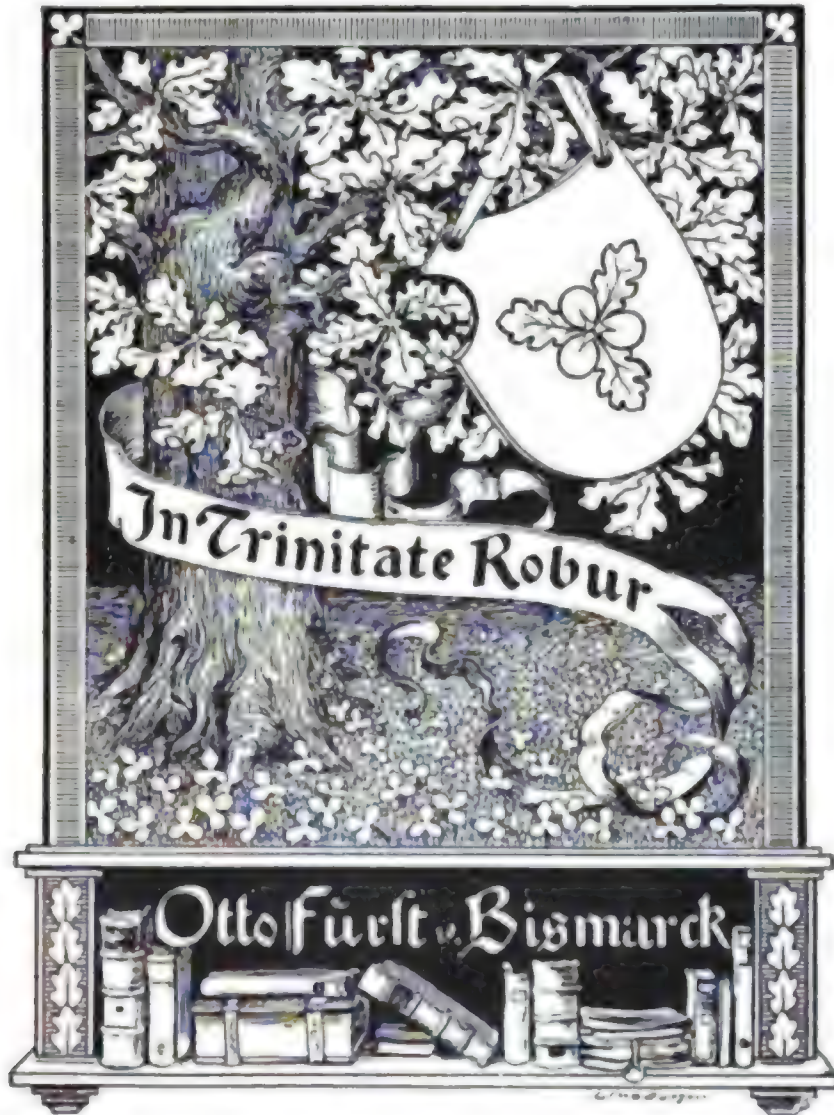
Ecclesiastics and Church Historians: Dr. Johann *Meier*, called *Eck* (Ingolstadt), 1518, 1522 (see pp. 123, 124); Dr. Johann *Marbach* (Strassburg);³ Karl *Freiherr von Dalberg*, Archbishop and last Elector of Mainz, Prince-Primate of the Confederation of the Rhine, Grand Duke of Frank-

¹ E. L. Z. iv. 79, 80.

² *Ibid.*, ii. No. 3, pp. 8, 18.

³ *Ibid.*, viii. 32.

furt, *circa* 1810-13; Karl August von Hase (Jena), 1873;
Dr. Johann Josef Ignaz von Döllinger (Munich), 1866.
Poets: Johann Spiessheimer ("Cuspinian") (Vienna), *circa*



BOOK-PLATE OF OTTO PRINCE BISMARCK.

By Lina Burger (1895).

1520;² Johann Alexander Koel ("*Brassicanus*") (Tübingen and Vienna), *circa* 1530; ³ Dr. Th. Sebastian Linck (Ingolstadt and Freising), *circa* 1540; ⁴ Sigismund von

¹ E. L. Z. ix. 24.

³ *Ibid.*, vii. 83.

² *Ibid.*, iv. 112.

⁴ *Ibid.*, iv. 113.

Birken ("Floridan") (Nuremberg), circa 1670 (see p. 170); Nikolaus Count *Zrinyi*, Hungarian General and poet, (Hungary), 1646; Johann Wilhelm Ludwig *Gleim* (Berlin), 17 . .; August von *Kotzebue* (Mannheim), 181 .; Eduard *Grisebach* (Berlin), 1881; Rainer Maria *Rilke* (Berlin), 1897 (see p. 433); Otto Julius *Bierbaum* (Munich), 1896; Wilhelm von *Scholz* (Munich), 1897; Eduard *Stucken* (Berlin), 1899;¹ Oskar *Wiener* (Prague), 1900; Dr. Friedrich *Adler* (Prague), 1900; Dr. Hugo *Salus* (Prague), 1898; Jaroslav *Vrchlicky* (Prague), 1900.

Authors: Johann *Fischart*, called *Mentzer* (Strassburg and Forbach), 15 . .;² Johann Heinrich *Formey* (Berlin), 17 . .; Johann Christof *Gottsched* and Luise Adelgunde Viktoria *Gottsched* (Leipzig) (see p. 253); Christof Friedrich *Nicolai* (Berlin), 17 . .; David *Friedländer* (Berlin), 17 . .; Paul *Lindau* (Berlin), 1877; Dr. Max *Halbe* (Munich), 1900; Otto Erich Hartleben (Berlin), 1898; Hermann *Sudermann* (Berlin), 1894; Dr. Otto Braun (†) (Munich), 1895; Josef *Lauff*, Major (retired), and dramatist (Wiesbaden), 1899; Heinz *Tovote* (Berlin), 1895; Ludwig *Jacobowsky* (†) (Berlin), 1897; Karl *Busse* (Berlin), 1897; Hans *Müller-Brauel* (Zeven), circa 1897; Peter Hubert *Becker* (Munich), 1899; Frau Dr. Anna *Spier* (Frankfurt-on-Main), 1895; Dr. Hans *Ewers* (Düsseldorf), 1900; Felix *Lorenz* (Berlin), 1900; Hildegard *Wegscheider-Ziegler* (Berlin), 1900; Arthur *Holitzscher* (Munich), 1897; Alfred *Heymel* (Munich), 1899; Wolf Count *Baudissin* (Freiherr von Schlicht) (Dresden), 1900; Felix *Poppenberg* (Charlottenburg), 1895; Dr. Hermann *Oeser* (Karlsruhe), 1900; Peter *Hamecher* (Lechenich), 1900; Ottomar *Enking* (Wismar), 1900; Richard *Zoozmann* (Berlin), 1900; Dr. Rudolf *Lothar* (Vienna), 1896; Gustav Baron *Suttner* (†) (Vienna), circa 1865; Wolfgang von *Wurzbach* (Vienna), 1900; Paul *Leppin* (Prague), 1900.

Goethe-Scholars: Prof. Michael Bernays (†) (Karlsruhe), circa 1892; Prof. Erich *Schmidt* (Berlin), 1896.

Art-Historians: Gustav Friedrich Konstantin *Parthey* (Berlin), 18 . .; Jakob Heinrich von *Hefner-Alleneck*

¹ Reproduced in E. L. Z. x. 42.

² *Ibid.*, iv. 44.

(Munich), 1891 (see p. 378); Ralf *von Retberg-Wettbergen* (Munich), 18 . . ; Rudolf *Count von Stillfried-Alcantara* (Berlin), 18 . . ; Dr. Heinrich *Kabdebo von Kapri* (Vienna), circa 1880; Friedrich *Warnecke* (Berlin), 187 .-188 . ; Professor Dr. Henry *Thode* (Heidelberg), 1895.

Architects: Karl *von Heideloff* (Nuremberg and Hassfurt), 18 . . ; Gabriel *Seidl* (Munich), 1880; Bernhard *Sehring* (Berlin), 1894; Heinrich *Kronenberger* (Munich), 1895, 1899, 1900; Theodor *Fischer* (Munich), 1899; Max *Ostenrieder* (Munich), 1900; Bodo *Ebhardt* (Grunewald), 1900, 1901; Fritz *Schumacher* (Leipzig), 1901.

Artists: Sebald *Beham* (Nuremberg and Frankfurt-on-Main), 1544 (see p. 117); Joachim *von Sandrart* (Nuremberg), 15 . . ; Georg Christian *Kilian* (Augsburg), 17 . . ; Daniel *Chodowiecki* (Berlin), 17 . . (see p. 255); Professor Max *Klinger* (Leipzig), 1896 (see p. 427); Professor Hans *Thoma* (Karlsruhe), 1896; Ferdinand *Count Harrach* (Berlin), 1893; Stefan *Cauer*, sculptor (Rome), 1897.

The following may also be mentioned:

The philosopher Arthur *Schopenhauer* (Frankfurt-on-Main), 18 . . ;¹ Susanne Katharina *von Klettenberg* (Goethe's "schöne Seele," Frankfurt-on-Main), 17 . . ;² Käthchen *Schönkopf* (Leipzig), circa 1767 (see p. 250); the Germanist and literary historian, Friedrich *Zarncke* (Leipzig), circa 1875; the Orientalist, Dr. Wilhelm *Gesenius* (Halle), 18 . . ; the mineralogist, L. *Rittinger* (Vienna), 18 . . ; Rudolf *Eitelberger Ritter von Edelberg*, Professor and Director of the Austrian Museum of Art and Industry, art-critic and author (Vienna), 187 . ; and the composer, Hugo *Wolf* (Vienna), 1897.

(8) EXLIBRIS OF PUBLIC LIBRARIES.

As a rule, public libraries in Germany and Austria do not use a pictorial exlibris, but merely a stamp with the name of the institution. A certain number of book-plates, however, belong-

¹ E. L. Z. vi. 65.

² *Ibid.*, vii. 13.

ing to public state or municipal libraries, exist, of which the following may be mentioned: the list includes Government Institutions and Societies, etc., as these often serve a public purpose.

Berlin: Französisches Seminar, 1772;¹ Gesellschaft naturforschender Freunde, 1773;² Kollegialer Verein von praktischen Aerzten, 1837; Loge zu den 3 Weltkugeln, *circa* 1840; Kgl. Bibliothek, 1850, 1853; Verein der Berliner, 1886; Verein Berliner Künstler, 18..; Reichsjustizamt, 189.; Reichsversicherungsamt, 189.; Reichsdruckerei, 1893; Reichspostamt, 1893, 1899; Reichspostmuseum, 189.; Verein Herold, 1891; Exlibris-Verein, 1892; Deutscher Graveur-Verein, 1893; Bibliothek der Stadt Berlin, 1895; National-Gallerie, 1895; Kunstgewerbe-Museum, 1895; Jahn-Verein, 1897; Volksbibliothek-Verein Wilmersdorf, 1897; Gesellschaft Nordwest-Kamerun, 1899; Diskonto-Gesellschaft, 1900; Deutscher Officier's-Verein, 1900; Berliner Bau- und Spar-Verein, 1899; Amtsgericht I., 1900.

Munich: Hof- und Staats-Bibliothek, a large number of plates, seventeenth to nineteenth century; Akademie der Wissenschaften, 1750, 1772; Deutsche Schulbibliothek, 17..; Kurpfalz-Bayrisches Geheimes Landes-Archiv, 1803; Stadt-Archiv, 188.; Städtisches Museum, 188.; Maillinger-Sammlung, 188.; Kunstbibliothek, 18..; Kupferstich-Kabinet, 186.; Maximilianeum, 187.; Aerztlicher Verein, 189.; Malschule der Stadt, 1892; Kunstgewerbe-Verein, 1899.

Dresden: Kurfürstliche öffentliche Bibliothek, 17..; Kreuzschule, 18..

Frankfurt-on-Main: Mitteldeutscher Kunstgewerbe-Verein, 188.; Stadtbibliothek, 1894; Rothschild'sche öffentliche Bibliothek, 1897.

Eppstein (in the Taunus): Evangelische Gemeinde, 1895.

Posen: Kaiser-Wilhelm-Bibliothek, 1898.

Breslau: Kunstgewerbe-Museum, 1900.

¹ E. L. Z. ii. No. 1, p. 14, and see viii. 36.

² *Ibid.*, v. 118.

- Cassel*: Evangelischlutherisches Waisenhaus, 17 . .
Halle: Waisenhausbibliothek, 17 . .; Studenten-Konvikt Tholuk, 1899; Kunstgewerbe-Verein, 1900.
Frankfurt-on-Oder: Akademie, 16 . .
Marburg: University, 1768.
Wernigerode: Harzverein, 18 . .
Hanover: English Book-Society, *circa* 1820; Heraldischer Verein zum Kleeblatt, 1897.
Lüneburg: Rathsbibliothek, *circa* 1570 and 16 . .
Dusseldorf: Künstler-Verein Malkasten, 1899.
Greifswald: Gemeinnützige Lesebibliothek, 17 . .; University, 188 . .
Meldorf: Museum Dithmarscher Alterthümer, 1901.
Kiel: Deutscher Volksbund, 1896.
Stralsund: Stadtbibliothek, 18 . .
Danzig: Raths- und Senatsbibliothek, 16 . . and 17 . .
Königsberg (Prussia): Admiralität und Licentkollegium, *circa* 1726 (see p. 263).
Augsburg: Stadtbibliothek, 1544, etc.; Akademie, 17 . .
Nuremberg: Stadtbibliothek, 16 . .; Germanisches Nationalmuseum, 1898; Künstlerklausen, 1897; Bibliothek der Albrecht-Dürer-Hausstiftung, 189 . .
Neuburg-on-Donau: Stadtbibliothek, 188 . .
Kempten: Stadtbibliothek, 1880.
Kaufbeuern: Stadtbibliothek, *circa* 1740; Lesegesellschaft, 1821.
Lindau: Stadtbibliothek, *circa* 1600.
Eichstätt: Kgl. Bibliothek, 1900.
Nördlingen: Stadt- und Rathsbibliothek, 1602.
Ansbach: Karl-Alexander-Gymnasium, 17 . .
Erlangen: Bamberger Baderschule, 187 .; University, 188 . .
Spires: Historischer Verein der Pfalz, 1893, here reproduced (p. 465); the shields of the German Empire, Bavaria, and the Palatinate, with Romanesque architectural design (in reference to the Romanesque remains in the Palatinate); designed by Prof. Ad. M. Hildebrandt.
Frankenthal: Alterthums-Verein, 1896.
Kolmar: Litterarische Gesellschaft, *circa* 1780; Schongauer-Gesellschaft, 1894.
Strassburg (Alsace): Stadtbibliothek, 18 . .; Städtische Kunstsammlung, 1895.

- Zabern* : Museum, 188 .
Stuttgart (Munich and Berlin) : Gesellschaft der Bibliophilen, 1899, 1900.
Tübingen : University, 15 . .
Oehringen : Stadtbibliothek, 1509 and *circa* 1536.¹
Fachsenfeld : Dorfbibliothek, 1899.²
Heidelberg : Bibliotheca Palatina, 1623 (see p. 444); Historisch-Litterarische Gesellschaft, *circa* 1760; Hochschule, 1888.
Freiburg-im-Breisgau : University, Konvikt Collegium Pacis, and Konvikt Sapienz, all 1756.
Worms : Paulus-Museum, 1891.
Leipzig : Stadtbibliothek, 1582 and 1899; Schöffenbibliothek, 17 . . ; Typographische Gesellschaft, 1898; ³ Buchgewerbe-Verein, 1900.
Eldena : Staats- und landswirthschaftliche Akademie, *circa* 1840.
Freiburg-on-Unstrut : Jahn-Museum, 1899.
Wittenberg (afterwards at *Jena*) : University, *circa* 1536 (see p. 129).
Weimar : Hofbibliothek (Reinhold Köhler's Library of Folk-lore), 1894.
Eisenach : Regierungsbibliothek, *circa* 1820.
Wartburg : Lutherbibliothek, 1895.⁴
Magdeburg : Museum, 1900.
Brunswick : Waisenhausbuchhandlung, 17 . .
Hamburg : Stadtarchiv, 18 . . ; Johanneum, 1894; Verband von Schülern der Staatlichen Kunstgewerbeschule, 1897; Verein Treffass, 1898; Oeffentliche Bücherhalle, 1899.
Schwerin : Grossherzogliche Regierungsbibliothek, *circa* 1885.
Rostock : Landschaftliche Bibliothek, 17 . .
Gross-Lüsewitz : Dorfbibliothek, 1900.
Vienna : Orientalische Akademie, 17 . . (see p. 233); Stadtbibliothek, 18 . . ; Verein Adler, 1887 (see p. 375); Polytechnisches Institute, 188 . ; Bibliothek und Historisches Museum der Stadt, 189 . ; Verein österreichischer Handels-Angestellter, 189 . ; Ministerium des Aeussern, 189 . ; Ad-

¹ Reproduced in E. L. Z. viii. 4, and above, p. 128.

² *Ibid.*, ix. 82.

³ *Ibid.*, ix. 52, 53.

⁴ *Ibid.*, v. 119.

ministrationsbibliothek des Ministeriums des Innern, 186 . ; Kaiser-Franz-Josef I. Jubiläums-Stiftung für Volkswohnungen und Wohlfahrtseinrichtungen, 1899 ; Niederösterreichische Landesbibliothek, 189 ..

Pest : University, 17 ..¹

Prague : University, *circa* 1850 and 1875 ; Kunstgewerb-



Karl Emich Graf zu Leiningen-Westerburg
dem Historischen Verein der Pfalz 1893

BOOK-PLATE OF THE HISTORICAL SOCIETY OF THE PALATINATE.

By Ad. M. Hildebrandt (1893).

liches Museum (six designs, not carried out), 1900 ; Lese- und Redehalle der deutschen Studenten, 189 ..

Cracow : Jagellonenbibliothek, 18 ..

Venice : (while under Austrian occupation) : Library of San Marco, *circa* 1850.

(9) MILITARY EXLIBRIS.

Most of the German regiments, in their numerous libraries, use no book-plate but a simple stamp.

¹ Reproduced in "Zeitschrift für Bücherfreunde," iv. 1.

There are, however, a certain number of exlibris of military libraries which may be mentioned here ; book-plates of individuals, officers, etc., are, of course, omitted, as they are far too numerous to be included in the space at our disposal.

GERMAN EMPIRE :

PRUSSIA : *Royal War Office* (Berlin), 1894, by E. Doepler, junior.

Regiment of the Guards du Corps (Potsdam), 1894, also by Doepler.¹

Westphalian Uhlan Regiment, No. 5 (Düsseldorf), 1899, by Rittmeister Otto von La Valette (Düsseldorf).

School of Artillery and Engineers (Charlottenburg), 189 ., by V. C.

Association of former members of the Royal Fire Brigade (Berlin), 1894, by E. Doepler, junior, used as an exlibris since 1897.

BAVARIA : *Infantry Regiment of General Field-Marshal Count Holstein* (Duke Clement), now the Seventh Infantry Regiment of Prince Leopold of Bavaria (Bayreuth), *circa* 1775. *Royal Third Line Regiment of Duke Carl* (Augsburg), *circa* 1806.

The same Regiment, with inscription of *Prince Carl*, *circa* 1825.

First Cuirassier Regiment of Prince Carl (Munich), *circa* 1840 ; now the First Heavy Cavalry Regiment.

War Archives (Munich), 1892.

HESSE : *Grand Ducal Hessian Field-Artillery Regiment, No. 25* (Hessisches Artillerie-Corps) (Darmstadt), 1886, by August von Heyden (Berlin).

Also the following :

Officers' Library of the Seventh Dragoons (Nienburg, Hanover), 1792.

Artillery School (Hanover), *circa* 1825, by Johann Philipp Ganz (Hanover).

Library of the Officers of the Infantry Battalion of Frankfurt-on-Main, *circa* 1850.

¹ E. L. Z. iv. 67.

Library of the German Officers' Society (Berlin), 1900.¹

IMPERIAL NAVY: *Warrant Officers' School* (Kiel), 1894, by Georg Otto.

See also the two exlibris of Kiautschou mentioned on p. 447.

AUSTRIA:

Engineers' Academy (Vienna), 17 . . . ; *Officers' Library at Verona* (under Austrian occupation), *circa* 1850, typographical ; *Theresian Military Academy* (Wiener Neustadt), 1901.

(10) PORTRAIT EXLIBRIS.

We have already seen (see pp. 441, 442) that double exlibris, showing the portrait of the owner and his coat of arms, were used as early as the beginning of the sixteenth century. Later on it became more usual to have single portrait-plates. Portraits, however, such as are often found fastened in the cover of a volume, not as signs of ownership, but to serve as reminders of some character in the book, or of some ancestor, do not come under the heading of "Portrait-exlibris," of which the distinguishing characteristic is that they display the portrait of the owner.

Although vanity—or a wish to hand their likeness down to posterity—must often be suspected as a motive with those who elect to reproduce their own portraits on their exlibris, yet the inscription on the exlibris of Johann Spiessheimer, called Cuspinianus,² of Schweinfurt (*circa* 1520), shows that the portrait was sometimes introduced

¹ Sketches for military exlibris also exist by Prof. Hildebrandt, Richard Böhlend, Georg Otto, and Prof. Doepler (1894).

² E. L. Z. ii. No. 3, p. 20, and iv. 112, 113.

for other reasons. Spiessheimer evidently thought that his portrait would remind borrowers of their obligations, and be a warning to book-thieves: "Cuspinianus ut fures, si posset, arceat, hic suam imaginem posuit." Whatever the motive, portrait-exlibris cannot fail to be of interest to the owner's descendants, direct or indirect, into whose hands his library may eventually fall. In England and America portrait-plates are common, and they are also found, though less frequently, in France.

Some care is necessary in determining what plates come under this category, as, in modern times especially, imaginary busts or heads are frequently found on exlibris merely as part of the general design. A special division might be made of such plates as have portraits of historical personages, *e.g.*, Charlemagne, John Frederick the Magnanimous, Elector of Saxony, the Great Elector, the Emperors William I. and II., Ulrich von Hutten, Dante, Goethe, Schiller, Bismarck, Gutenberg, Pestalozzi, Beethoven, Bach, Wagner, Andersen, Gabelsberger, Nietzsche, Heine, Napoleon I., Homer, Socrates, Newton, etc.

The following portrait-exlibris may be mentioned:

Dr. Johann *Spiessheimer* (*Cuspinian*), humanist and poet, *circa* 1520.¹

Dr. Georg *Hobsinger* (Regensburg), 1539;² here reproduced.

Dr. Christof *Scheurl* and his sons Georg and Christof (Nuremberg), *circa* 1540.³

Dr. Sixtus *Kapsser* (Munich), 1560 (see pp. 50, 51).

¹ E. L. Z. iv. 112, 113.

² *Ibid.*, iii. 34.

³ *Ibid.*, ii. No. 3, p. 4, and iv. 24.



BOOK-PLATE OF DR. GEORG HOBSINGER (1539).

Dr. Franz *Pfeil*, Town Syndic (Hamburg and Magdeburg)
1564.¹

Dr. Th. Hieronymus *Wolff*, Magister (Augsburg), 1574.²

¹ Burger, pl. 25.

² E. L. Z. iv. 46, 47.

- Johann *Schwanberg*, pastor (Frankfurt-on-Main), 1580.¹
 Balthasar *Dorner*, pastor (Munderkingen), 1583.²
 Konrad *von Ofenbach*, jurist (Frankfurt-on-Main and Worms), 1583.³
 Ulrich *Duke of Mecklenburg* (Schwerin), woodcuts, 1582, 1586, copperplate, *circa* 1590.⁴
 A. V. *Hering*, 1596.
 Nikolaus *Ochsenbach*, Governor of the Castle (Tübingen), 1598.⁵
 Johann Dietrich *Freiherr von Muggenthal*, Prebendary of Salzburg, 15 . .
 Sebastian *von Rotenhan*, humanist (Würzburg), 15 . . (see p. 113).
 Janus *von Holtz* (Breslau), 15 . .
 Johann *Christalnik*, an ecclesiastic of Carinthia, 15 . .
 Dr. J. Oswald *von Zimmern*, Professor (Ingolstadt), 1600.
 Peter Vok, *Prince Ursini*, Count von Rosenberg, 1609.
 Johann *Vennitzer*, cutler (Nuremberg), exhibris of the clergy-house of St. Laurence, 1618⁶ and 1730; the latter here reproduced. Vennitzer lived from 1565 to 1629, and, apart from the engraver's name, this plate is shown to be posthumous by the rose which he holds in his hand, a sign that he is "selig."
 Johann *Höfelius Ufenheim*, jurist (Schweinfurt), 1635.
 Nikolaus *Count Zrinyi*, Hungarian poet and conqueror of the Turks, *circa* 1646.
 Johann *Kissling von Weissenstadt*, 1664.
 Bernhard *Middendorp*, jurist and mathematician (Lübeck), 1667.
 Georg Friedrich *Seufferheld*, Burgomaster of Schwäbisch Hall, 1668.
 Georg *Szelepcheny*, Archbishop of Gran, Primate of Hungary, *circa* 1670.
 Polycarp *Count Kuenburg*, Bishop of Gurk, *circa* 1674.
 Johann Baptist *Renz*, pastor (Augsburg), 1697.⁷

¹ Burger, pl. 35.³ *Ibid.*, vi. 12, 13.⁵ *Ibid.*, vi. 74, 75.⁷ *Ibid.*, ii. No. 3, p. 19.² E. L. Z. vi. 8, 9.⁴ *Ibid.*, x. 88, 89.⁶ *Ibid.*, i. No. 1, p. 9.



BOOK-PLATE OF THE CLERGY-HOUSE OF ST. LAURENCE, NUREM-
BERG, WITH PORTRAIT OF JOHANN VENNITZER.

By G. D. Heumann (1730).

Johann Burchard *Menken*, Polish Councillor and historiographer, after 1708.

C. G. *Oe*, 1741.

Dr. Johann Karl Wilhelm *Möhsen*, court physician, and numismatist (Berlin), 1757.¹

Johann Bernhard *Nack*, merchant (Frankfurt-on-Main), 1759.

Dr. Johann Georg *Kryniz*, 1769.

Friedrich *Roth-Scholtz*, publisher (Nuremberg), 17 . .

Quirin Josef *Chylik*, 17 . .

Martin *Reinhardt*, pastor (Augsburg), 17 . .

Ferdinand *von Hosson*, Electoral Herald (Munich), two ex libris, 17 . . (see p. 271, ? if portraits).

Sigismund *Count von Spreti* (Munich), 17 . . (also doubtful).

Christof Heinrich *von Watzdorf*, Cabinet Minister in Saxony and Poland, 17 . . (also doubtful).²

Dr. Anton *Ruland*, Director of the University Library (Würzburg), 1874.

Friedrich *Warnecke*, Privy Councillor (Berlin) (†), 1878.³

Ludwig *Clericus*, herald (Magdeburg) (†), *circa* 1885.⁴

Also in more recent times: Therese *Countess Hahn-Basedow* (Basedow), 1890; Karl Leonhard *Becker*, engraver (Bonn), 1893; Albertine *Bachofen von Echt*, the elder (Vienna), 1893;⁵ Clemens *Kissel*, designer (Mainz), 1893; Frederick Francis III. *Grand Duke of Mecklenburg-Schwerin* (Schwerin), 1894; Georg *Pflümer* (Hameln), 1894;⁶ Hermann *Mönnich* (Langensee), 1895; August *von Eisenhart*, Councillor of State (retired) (Munich), 1895; Arnold *Hirth*, publisher (Leipzig), 1896; Hans *Müller-Braun*, author (Zeven), *circa* 1896; Dr. Hans *Brendicke* (Berlin), 1896; Dr. Rudolf *Lothar*, author (Vienna), 1896; Elsa *Benndorf* (Frau Reiche) (Vienna), 1897; Markus *Schüssler* (Nuremberg), 1897; Hedwig *Lange*, actress (Munich), 1897; Rosa *Adamus* (Vienna), 1898; Isabella *Maess* (Friedenau), 1898; Frau Caecilie *Wolbrandt* (Krefeld), 1898 (see p. 481); Georg *Otto*, painter and engraver (Berlin),

¹ Von Heinemann, pl. 139.

² *Ibid.*, pl. 130.

³ Warnecke, pl. xxvi.

⁴ E. L. Z. iii. 41, 42.

⁵ Von Heinemann, pl. 159, and E. L. Z. iii. 67, 68.

⁶ E. L. Z. iv. 121, 122.

1898; Gertrud *Otto* (Berlin), 1898; Ludwig August *Reuling*, Inspector (Munich), 1898 and 1901; Ferdinand and Anna *Hirsch* (Frankfurt-on-Main), 1898; Alois *Gebhart*, painter (Munich), 1899; Frau Helene *Schüssler* (Nuremberg), 1899;¹ Adolf *Porsche*, painter (Vienna), 1899; Eduard F. *Elkan* (Hamburg), 1899; Dr. Hermann *Kluge*, Professor (Altenburg), 1900; F. *Bötticher*, sculptor and wood-carver (Dresden), 1900; Alfred *Rittleng*, Notary (Strassburg, Alsace), three exlibris, 18 .., 1900, 1901; Hans Lucas *von Cranach*, Governor of the Wartburg, 1900; Eduard Lorenz *Meyer*, wholesale merchant (Hamburg), 1895, 1900; Richard *Zoozmann*, author (Berlin), 1900.

(11) MONOGRAM EXLIBRIS.

This form of book-plate, which does not fulfil the main purpose of an exlibris—to protect the volume by giving the *name* of the owner—is not on any account to be recommended. Monograms are suitable enough for fans, note-paper, cigarette cases, and the like, but are eminently out of place on book-plates. Examples of this class are, however, found from the sixteenth to the nineteenth century, of which the following may be named.

Dr. Johann *Maier*, called *Eck* (Ingolstadt), with the monogram J. M. E. T., 1518, 1522 (see above, pp. 123, 124, and cf. the exlibris of Tengler and Tannstetter, pp. 125, 126).

The *Empress Maria Anna*, M. A., circa 1610.²

Magdalene Sybille *Electress of Saxony*, M. S. D., circa 1630.³

Johann Ernst VIII. *Duke of Saxe-Saalfeld*, and his Consort Sophie Hedwig, J. E. D. S. and D. S. H., circa 1682.

Ernst Friedrich Karl *Duke of Saxe-Hildburghausen*, E. F. C., circa 1714.

Ludwig Rudolf *Duke of Brunswick*, L. R., circa 1730, etc.

¹ Reproduced in E. L. Z. ix. 108, 109.

² *Ibid.*, iii. 76.

³ *Ibid.*, vi. 15.

(12) UNIVERSAL EXLIBRIS.

These plates are not designed specially for any one individual, but are intended to be used by anyone who has no plate of his own, a blank being left for the name to be inscribed. It is curious that of the twelve oldest fifteenth-century plates, two are universal exlibris, showing that the need of them was felt in very early times. Of the twenty-five known plates of this class, the oldest and most interesting is here reproduced, 1489 (see also pp. 97, 98); the words "das puch und der schilt ist" (the book and shield belong to) are cut on the wood-block, the arms and name, "Michel Lorber," having been inserted with ink.¹ The next in point of date (late fifteenth century) is a plate on which a woman supports an empty shield. Another interesting universal book-plate is one with a border containing twenty different musical instruments; on one example the arms of the Bavarian Councillor, Erasmus Vend (Munich), 1567, are found; on another those of Franz Mandl von Deutenhofen (Günzburg), 15 . . . Another design, which has been proved to have been used for three different libraries in Nördlingen—Wolfgang Vogelmann, 1533, Johann Christof Scherb, 1598, and the Councillors' Library, 1602—has an architectural border with imitation tarsia-work. A Frankfurt plate, *circa* 1886, has been used several times in that city, *e.g.*, by the Kunstgewerbe-Verein, by the Municipal Library, and by

¹ Others are reproduced in E. L. Z. iv. 116, 117; vii. 110, 111; x. 6-11; Seyler, p. 54; Burger, pl. 14.



UNIVERSAL BOOK-PLATE (1489).

August Osterrieth-Laurin, 1891. In recent times some of the large publishing houses (P. Parey, and S. Fischer, Berlin; Spemann, and the "Union," Stuttgart; Velhagen und Klasing, Leipzig) have adopted the custom of printing universal exlibris in the front end-papers of their books. The "Gesellschaft der Bibliophilen" has also two universal exlibris, 1889 and 1900, and the Berlin Press Association also printed one in their gift to ladies (a book entitled "Jungbrunnen") at their ball on January 26th, 1901, in Berlin.

(13) EXLIBRIS OF ACTORS, ACTRESSES, AND MUSICIANS.

These are only known in modern times. In the designs masks are most frequently represented, and also lyres, part-books, books of all sorts, and the coveted laurel. The majority of actors are continually changing their place of residence, and consequently they do not as a rule possess libraries. The exlibris of this class are therefore not numerous. A few may be named here :

Anton (operatic singer) and Hedwig *Woworsky* (Berlin), 1898, by Josef Sattler.

Emil *Gerhäuser*, singer (Munich), 1896, by Fritz Erler.

Matthieu *Lützenkirchen*, actor (Munich), 1897, by Emil Orlik.

Paul *Hilden*, actor (†), at Augsburg in 1894, by Clemens Kissel.

Herman *Knispel*, actor of the Court Theatre, Darmstadt, 1899, by Kurt Kempin.

Josef *Lewinsky*, the well-known tragedian of the Burg Theatre, Vienna, 1892, by Hans Macht.

Hugo *Thimig*, actor of the same theatre, *circa* 1890, by Wilhelm Unger.

Nelly *Brodmann*, opera singer (Wiesbaden), 1898, by Hermann Hirzel.

Hedwig *Lange*, actress (Munich); three exlibris, two of them by W. Schulte vom Brühl, 1897.

Rudi *Stehle*, actress (Wiesbaden), 1900, by W. Schulte vom Brühl.

We may also mention here the exlibris of:

Wolf Christof *von Enzestorf*, Austrian musician, 1575, by Martin Rota (see p. 137); Hermann *Levi* (†), Director of the Royal Orchestra (Munich and Partenkirchen), 1898, by Hans Thoma; Marcella *Sembrich*, concert singer (Dresden), 1892, by Ad. M. Hildebrandt; Frau Klementine *Mayr-Schönfeld*, concert singer (Munich), 1896, by Fritz Erler; Elsa *Rau*, pianist (Berlin), 1900, by E. Walther, an American artist in Paris.

(14) CHILDREN'S EXLIBRIS.

In Germany, as well as in England and America, the custom has recently arisen of providing children with special exlibris for their books, and thereby waking in them the love of works of arts. Of the few children's exlibris we may mention:

Isabella *Maess* (Friedenau), 1890, by her father, Julius Maess.

Hedwig *Warnecke* (Berlin), 1893, by Josef Sattler.

Waltrud *Schulte vom Brühl* (Wiesbaden), 1895, signed "Papa."¹

Walter, Hildegard, and Götz *Buderus von Carlshausen* (Stuttgart), 1897, by Paul Voigt, here reproduced (p. 478).

Karl Egon *von Heinz* (Berlin), 1898.

Heinrich and Peter *Wolbrandt* (Krefeld), 1899 and 1900, and Luise *Wolbrandt*, two of 1900, by their father, Karl Wolbrandt.

¹ Labouchere, p. 229.

Leo and Rudolf *Löffler* (Frankfurt-on-Main), 1899; after designs by Frau Madeleine Hoffmann (Frankfurt).
 Renata, Benita, Verena, *Freiinnen von Fölkersam* (Riga, Mitau, and Libau), 1899, by Armin Freiherr von Fölkersam.



BOOK-PLATE OF WALTER, HILDEGARD, AND GÖTZ BUDERUS
 VON CARLSHAUSEN.

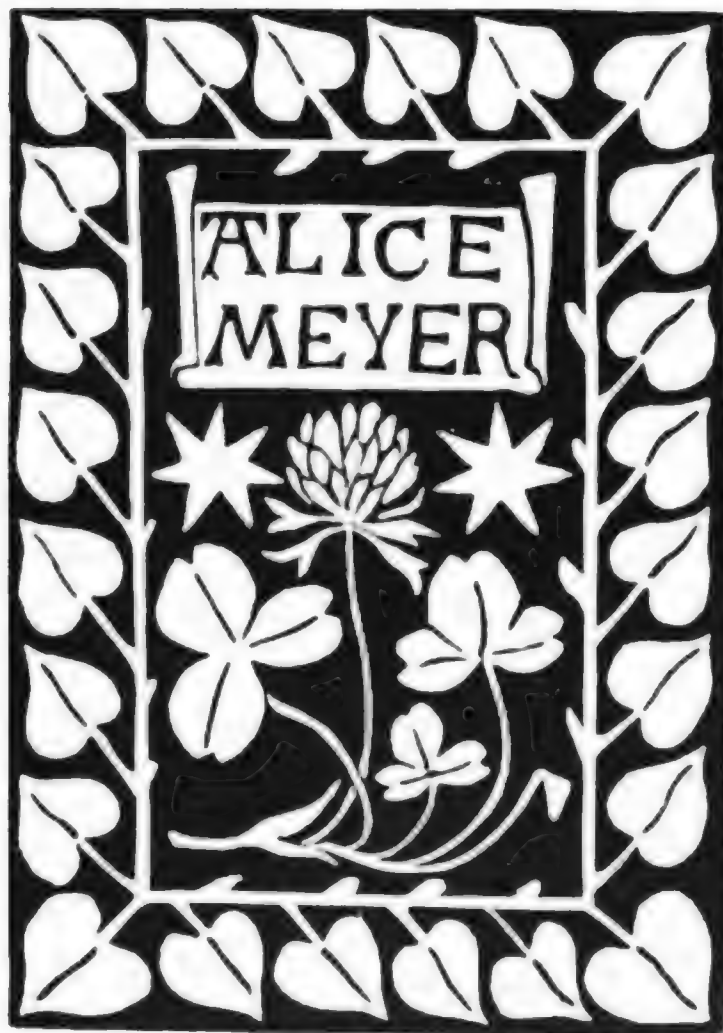
By Paul Voigt (1897).

Universal exlibris of the children's publications of Velhagen
 und Klasing (Leipzig), 1899, by Alexander Zick.
 Catherine Josefine Lucile, Charlie B. and Martin Noël *Schiff*
 (London), 1900, by Oscar Schwindrazheim (Hamburg).

Wolf and Hans *Freiherren von Dachenhausen* (Radymno),
1900, by their cousin Alexander.

(15) LADIES' EXLIBRIS.

A special monograph might easily be written on



BOOK-PLATE OF ALICE MEYER.

By Eduard Lorenz Meyer (1895).

this theme, as there are some five hundred German and Austrian ladies' book-plates. It is impossible here to do more than mention a few of the more notable examples.

The *earliest* lady's plate is that displaying the arms of Wilhelm

von Zell and his wife, whose name is unknown, *circa* 1479.¹ Next in order comes that of the widow Radigunda *Gossenbrot*, *née* Eggenberger zu Füssen, *circa* 1500-2, bearing the arms of husband and wife quarterly;² and that of Frau Barbara *Schneider*, *née* Schöner (Augsburg), *circa* 1514-20, coloured armorial.³ The oldest dated plates are those of Martin *Pfinzing* the elder, and his wife Anna, *née* Löffelholz von Colberg (Nuremberg), 1543; and Frau Christiana *Aschenbrenner*, *née* Musculus (Berlin), 1588.⁴ Five ladies' plates are known belonging to the seventeenth century, about forty to the eighteenth, and from 1800 to 1870 about fifteen; the remainder—about four hundred and forty—date from 1871 to 1900. Most of the eighteenth-century examples belonged to ladies of princely or noble rank.

In this volume many ladies' plates have already been illustrated,⁵ and here we reproduce that of Frau Alice *Meyer* (Hamburg), 1895, designed by her husband, Eduard Lorenz Meyer (p. 479).

¹ Warnecke, p. 9.

² E. L. Z. ii. No. 2, pp. 2, 3, 10; x. 23; and see Labouchere's "Ladies' Book-plates," pp. 206, 207.

³ Burger, pl. 5, *b*.

⁴ Lempertz, "Bilderhefte."

⁵ *E.g.*, Klara Kress von Kressenstein, 1645 (p. 167); Frau von Jeetze, 17 . . (p. 199); Countess Fugger, 17 . . (p. 219); Luise Gottsched, *circa* 1750-60 (p. 253); Margarethe Strauss, 1899 (p. 393); Philippine Kuhn, 1899 (p. 391); and Magda Countess zu Leiningen-Westerburg, 1896 and 1899 (pp. 366 and 437).

Miss Labouchere's excellent volume on "Ladies' Book-plates" in this series contains also illustrations of numerous *German* ladies' exlibris: Elise Freiin König (p. 221); Olga Queen of Württemberg, 18 . . (p. 224); Maria Anna Countess Przehorsowsky, 17 . . (p. 225); Duchess of Kurland, 18 . . (p. 226); H.I.M. the German Empress, 1893 (p. 227); Countess Seinsheim, 18 . . (p. 228); Ilse Warnecke, 1893 (p. 228); Waltrud Schulte vom Brühl, 1895 (p. 229); Convent of Notre Dame, Offenburg, 1895 (p. 230); Camilla Freifrau von Mirbach, 1891 (p. 233); Albertine Bachofen von Echt, junior, 1891, and senior, 1893 (pp. 333, 334); Magda Countess zu Leiningen-Westerburg, 1892 (p. 341). Of the 2,114 ladies' exlibris mentioned by Miss Labouchere, 1,912 are English and 110 German and Austrian.

(16) MUSICAL AND LANDSCAPE EXLIBRIS.

These are also too numerous to be dealt with in any detail. MUSICAL PLATES are such as con-



BOOK-PLATE OF CAECILIE WOLBRANDT.

By Karl Wolbrandt (1898).

tain music or musical instruments : pianos, harps, lyres, flutes, violins, drums, trumpets, zithers, bells,

etc. Of these there are some two hundred and twenty German and Austrian examples : sixteenth century, about six ; seventeenth century, about six ; eighteenth century, about twenty-seven ; and the remainder, about one hundred and eighty, of modern date. These numbers do not, of course, include such plates as show musical instruments as charges on their shields.¹

The most remarkable and in all probability the oldest musical plate known is the universal exlibris already mentioned on p. 474, *circa* 1567, with twenty different instruments in the border, of the highest interest from the historical point of view.² The exlibris of Johann Friedrich *von Uffenbach*, Councillor and Sheriff (Frankfurt-on-Main), by himself, 1723, is also noteworthy ; it contains a spinet, violin, double bass, cello, mandoline, song and books.³ A charming modern example is that of Frau Valerie *Brettauer* (Trieste), by W. Behrens (Nuremberg), 1898, with piano.⁴ As an example of a musical plate we reproduce on p. 481 the exlibris of Caecilie *Wolbrandt* (Krefeld), by her husband, Karl Wolbrandt, 1898 ; lyre and lily as symbol of St. Cecilia, the patroness of music.

Special mention may be made of the fine musical exlibris of Frau Margarethe Strauss (Magdeburg), 1900, etched by Franz Stassen, with figure of Polyhymnia, etc.

Of LANDSCAPE EXLIBRIS, in Germany and Austria, there are about two hundred which represent *real* landscapes ; the number of those with fancy scenes is much larger.

¹ Musical exlibris have also formed the subject of a special monograph by J. F. Verster (Amsterdam, 1897), with forty illustrations. His special collection of musical exlibris—among which are included those which have instruments as part of the armorial bearings—numbers 1,150, of which 186 are German and 658 English.

² E. L. Z. x. 8, 9.

³ "Exlibris Journal," 1896, vi. 8.

⁴ *Ibid.*, 1900, x. 86.

The oldest exlibris with a *real* landscape is that of Pastor Balthasar *Dorner* (Munderkingen), 1583 (also a portrait-plate),¹ with view of Munderkingen and the Abbey of Marchthal. Another noteworthy plate is that of the "*Conventus Societatis Literariae*" (C. S. L.) = Literary Society of Heidelberg, *circa* 1760-4, with Heidelberg, the Neckar and the Castle burnt by Melac in 1690; by Egidius Verelst (Mannheim and Munich).²

Of foreign exlibris, that of Louis *Blumfeld* (London), 1897, by Edgar Barclay, with view of the towers of Nuremberg, may be mentioned.

(17) MISCELLANEOUS.

Book-plates may be divided for the purpose of collection into numerous other classes, besides those mentioned in the foregoing sections. Special collections, for example, have been formed, and lists made, of exlibris of *medical men*, with urns, trophies, skulls, skeletons, etc. (book-plates ornamented with such emblems of mortality are very numerous).

The following subdivisions might also be made :

- a.* According to *professions*: exlibris of officers, architects, jurists, painters, sculptors, and scientists. Several exlibris of social democrats are also already in existence.
- b.* According to the *special studies or hobby* of the owner: numismatics, heraldry, etc.
- c.* Exlibris with *ships*, or of a maritime character.³

¹ E. L. Z. vi. 8, 9.

² Some landscape plates are described in E. L. Z. iv. 24-33 and 63 (with six illustrations).

³ Two examples of exlibris of *ships' libraries* are the "Oceanic," 1899, and the American yacht "Sovereign," 1896. *Railway exlibris* are also not unknown, *e.g.*, that of the Chicago and Alton Railroad, on the "Alton Limited" expresses between Chicago and St. Louis, 1900.

- d. *Humorous exlibris.* Designs of a jocular or humorous character are an invention of recent times: e.g., exlibris of Rudolf *Benkard* (Paris), 1895, representing a hand reaching after a book-thief while a voice shouts "Halt! My book!"; Otto *Dorn*, music director (Wiesbaden), 1895, small figures dancing and jumping on the keys of a piano; Felix



BOOK-PLATE OF THE BIBLIOTHECA WARMHOLTZIANA (*circa* 1790).

Poppenberg, author (Charlottenburg), 1895, naked cupid with eyeglass and white and black quill pens, representing good and bad criticism; Dr. Peter *Janssen* (Düsseldorf), 1900, Hygeia proud and triumphant, looking down upon Death; Otto *Köhler* (Berlin), 1899, a bull-dog guarding a book, etc.

- e. *Punning exlibris.* Just as we find punning or canting

arms, in which the charge is connected with the name of the bearer, so also exlibris in which the design is a play upon the owner's name are not uncommon. We give six examples :

Bibliotheca Warmholtziana, circa 1790, a pretty engraving ; warmes Holz = warm (and so "burning") wood ; here reproduced.

Josef Ignatz Quirin *Schelkopf*, pastor of Reichkirchen, 1728 ; a head (Kopf) which schel sieht = schielt (squints).

Bernhard *Sehring*, architect (Berlin), 1894, by Emil Doepler junior ; book with St. Luke and shield, inclosing an "S" held by a hand with a wedding-ring (S-Ehering).

Otto *Augstein* (Berlin), 1897, by Paul Voigt ; besides "A.O." and apple-tree, an eye (Auge) in a rock (Gestein).

Agnes *Engelhausen* (Hamburg), 1898, by Karl Wolbrandt ; narrow houses (enge Häuser) between books.

Emil *Veesenmeyer*, clergyman (Wiesbaden), 1899, by Hans Beat Wieland ; a Black Forest peasant (Meyer) with ears of corn (Veesen), etc.

f. There are even *Acrostic exlibris*: e.g., Frau Valerie Brettauer (Trieste), 1899, by Dr. Vitale Laudi ; letters and numbers correspond, and by beginning to read at the 1 you obtain the name.

g. The so-called *Abbreviated exlibris* of Professor Adolf M. Hildebrandt (Berlin) may also be mentioned here ; instead of the elaborate armorial bearings he uses one or two characteristic portions of the arms, with inscription, etc., bringing the whole into a small compass.¹

(18) NOTARIES' SIGNETS AND VISITING CARDS.

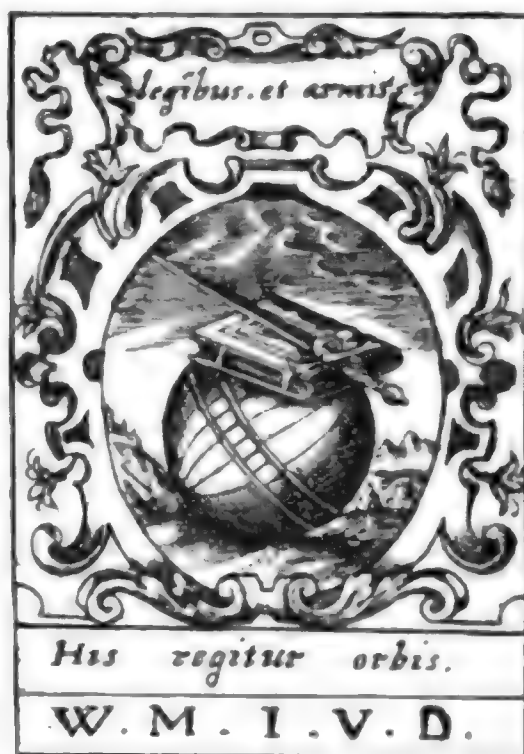
As both notaries' signets and visiting cards were used in the place of an exlibris proper in the seventeenth, eighteenth, and early nineteenth centuries, a brief mention must be made of them here.

NOTARIES' SIGNETS² have been proved to have

¹ E. L. Z. vii. 118, 119.

² Dr. Fr. Leist "Notariatssignete," 1896, and E. L. Z. vii. 55-60.

existed as early as the thirteenth century ; in the course of time it was laid down by law that all notaries must deposit their signatures and signets in the Supreme Court, and a further ordinance of the Emperor Maximilian in 1512 forbade them to alter their signets at pleasure. The signet had



NOTARY'S SIGNET (16 . .).

the significance of a notary's seal, and was drawn, printed, or fastened on deeds. Up to the end of the sixteenth century it was drawn by hand ; later, stencil-plates were used, and in the eighteenth century copper-engravings were used, which were fastened at the foot of the deeds. These prints were often used as book-plates ; they are very similar in appearance to the allegorical exlibris of the eighteenth century, and, as might be expected,

the designs usually display some symbol of the legal profession. As an example of a notary's signet, used as a book-plate, we reproduce that of W.M. (Bavarian), 16.., I. V. D. = Juris Utriusque Doctor; motto and design signify that the law and the sword rule the world.

VISITING CARDS were also used in the place of book-plates in the eighteenth century.¹ This was natural, since the visiting cards of that time were frequently ornamented with borders, sprays, flowers, cupids, figures, landscapes, ruins, trophies, sphinxes, griffins, columns, vases, etc.—in short, they were works of art, and were often carefully engraved on copper. Many people indeed in the eighteenth century did not expressly order a "book-plate" or a "signet" or a "visiting card," but a "copper" ("Kupfer" as it was then called), which they used for all purposes.

The plain typographical visiting card of the present day is also occasionally used as a book-plate. Even a label engraved for wine bottles, "Freiherrlich von Borsch und Borscholdsche Weingebirge," *circa* 1830 (arms with inscription and vine border), is in the author's collection, and is shown to have been used as a mark of possession by the words "Kupferstich-Sammlung" (print collection), which are written over the word "Weingebirge."

¹ Collections of these have also been formed. See also E. L. Z. viii. 109-112.



PART III

(I) GERMAN EXLIBRIS COLLECTIONS



COLLECTORS of exlibris are influenced in the pursuit of their hobby by various motives. Some are attracted simply by the beauty and variety of these little prints ; others collect from a sporting instinct, in order not to be outdone by their friends : while a third class collect book-plates for the same reasons which induce some people to collect postage-stamps or post-cards. Many collectors, however, have *deeper* aims ; they look upon their collections as aids to the study of art and the history of art, knowing that even a moderate-sized collection of exlibris is as valuable from this point of view as a general print collection of the same size.

A well-arranged collection of book-plates, will provide a fund of interest and instruction not only to the specialist, but to anyone who is interested in art, history, genealogy, heraldry, engraving or decorative design—subjects of which few educated people nowadays can afford to be wholly ignorant. The student of ornament especially will find a chronological collection of exlibris of enormous value, as in no other way can he obtain so clear a view of the different styles in design and variations of taste which have prevailed during the last four hundred years. The student of heraldry will be attracted by the many superb armorial designs, and the probability that he

will discover on book-plates arms he has not previously met with ; while the writer on art, the historian and the genealogist, will not infrequently obtain information as to dates, individuals, and historical events, as well as knowledge of the tastes, studies, and true character of the owner of a book-plate such as he could not easily find elsewhere. In many other ways an exlibris collection will prove of value, and it is little matter for surprise that so many collections should now exist in Germany, Austria, Switzerland, England, France, Italy, Holland, Belgium, Portugal, Sweden, Denmark, Russia, North America, Chile, and Australia.

The oldest exlibris collection, probably, is one which was formed in Ireland about 1750 (now in London) ; the next British collections were those of Miss Jenkins at Bath, 1820, and the Rev. Daniel Parsons, begun before 1833, and now at Downside Abbey. A number of collections were started in England and France in the sixties and seventies—in 1874 there were twenty in Paris alone.

The oldest German collection was formed at *Augsburg* at the end of the eighteenth century ; it contained 191 exlibris and armorial prints, 112 of them being book-plates, mostly of *Augsburg* origin. They are now in the possession of Frau Margarethe Strauss (Magdeburg).¹

Next in order comes the collection of Gottlob Günther August Heinrich Karl *Freiherr von Berlepsch* of Gross-Stöckheim, near Wolfenbüttel, begun in 1826. It consists of 2,443 plates from the fifteenth to the eighteenth century, and now belongs to the Ducal Library of Wolfenbüttel.² About 1850 Heinrich *Lempertz* the elder formed a collection at Cologne, which was afterwards amalgamated with those of Dr. Albrecht *Kirchhoff* (Leipzig), 1875, and A. F. *Butsch* (Augsburg), 1887. These collections are now in the possession of the Börsen-Verein deutscher Buchhändler (Leipzig).³ They contain in all about 3,000 plates, including a large number of rare old plates.

¹ See E. L. Z. x. 92.

² Dr. O. von Heinemann, "Die Exlibris-Sammlung der herzoglichen Bibliothek zu Wolfenbüttel" (Berlin, 1895).

³ Konrad Burger, "Exlibris-Sammlung des Börsen-Vereins der deutschen Buchhändler" (Leipzig, 1897).

In the seventies were formed the collections of Gottfried *von Böhm* (Munich) (about 250 plates), August *von Eisenhart*, (Munich) (now numbering about 10,000), and Friedrich *Warnecke* (Berlin) (about 2,000).

In 1895 there were in Germany, Austria, and Switzerland about 45 exlibris collections; in 1898, 92; in 1899, more than 100; and in 1900, about 300 known to the author. There are probably several small collections besides which have not yet come to light. Many of these 300 collections, of course, are still in early stages, and contain only a few hundred plates; others are limited in their scope. One will collect only old examples, another only modern plates, and a third only modern plates of high artistic merit; others confine themselves to ladies' plates, doctors' plates, armorials, musical plates, and so on.

The largest and at the same time the most important collection on the Continent is that of Karl Emich *Count zu Leiningen-Westerburg* (Neupasing, Munich), begun in 1888. It contained in February, 1901, 20,200 exlibris from 1470 to 1901, of all countries; of these 10,065 are German, Austrian and Swiss, 9,153 of other lands, 48 original drawings, and 895 reproductions. There exist, of course, many more exlibris than this, especially English plates, but it is not probable that there are many more *German* exlibris extant. We may, perhaps, compute the total number of German book-plates at from 11,000 to 12,000. An analysis of this collection is interesting, as it shows the number of plates of different styles, periods, etc.:

Germany, Austria, and German Switzerland: circa 1470-1600, 202; seventeenth century, 410; eighteenth century, 1,140; ecclesiastics, 419; monasteries, 508; rococo, 481; library interiors (old), 141; allegorical with books (old), 155; other allegorical plates (old), 738; nineteenth century (1800-1871), not allegorical, 539; present day (1871-1900), 4,769; modern typographical, 306; Bavarian (court and state), 81; miscellaneous, 215.

Italy, 507; France, 1,906; England, 4,256; Sweden, 215; Denmark, 82; Spain and Portugal, 42; Greece, 4; Holland, 267; Belgium, 343; Russia, 192; Egypt, 1; United States, 1,270; Canada, 35; Australia, 22; Brazil, 2; Japan, 9, etc.

The *Ladies' Book-plates* in this collection number 1,094 (496

German, Austrian and Swiss, 389 English, 155 American, etc.).

It contains also 294 plates by C. W. *Sherborn*, of which 268 are different plates, and the others varieties; 210 by E. D. *French* (173 different); 83 by R. A. *Bell* (52 different); 29 by H. S. *Marks*; 40 by G. W. *Eve*, etc.

The German exlibris designers of the present day are almost all represented by complete series of their plates.

The collection which ranks next to this in importance is that of August *von Eisenhart*, Councillor of State (retired) (Munich). It contains about 10,000 exlibris, including many old and monastic plates; German, before 1800, about 3,500; after 1800, about 3,700; foreign, about 2,600, etc.

Somewhat larger than this (about 14,000) is the collection of H. E. *Stiebel* (Frankfurt-on-Main), of which the author has no detailed knowledge. Another very interesting collection is that of Rudolf *Benkard* of Frankfurt-on-Main (now in Paris); it contains 9,500 exlibris, of which some 1,500 are modern, and the rest old, viz., 3,500 German, 4,000 French, 1,000 English, 500 Italian, etc. Other large collections are owned by the publisher Karl G. F. *Langenscheidt* (Berlin), a very well catalogued collection containing 8,000 plates (1,600 German, 800 English, 2,000 French, etc.); Karl *Koch*, liquidator (Vienna), about 6,000, including 3,230 old examples and 520 volumes with superexlibris; and the Benedictine Monastery of *Kremsmünster* in Upper Austria, about 4,900, many of them old.

In addition the following collections may be mentioned:

Dr. Rudolf *Neumann* (Reichenberg, Bohemia), about 3,000; Frau Margarethe *Strauss* (Magdeburg), about 2,800, with good old plates; Frau Ilse *Warnecke* (Berlin), about 2,500, mostly old; Dr. Richard *Béringuier* (Berlin), about 2,500, old and new; Ernestine *Countess Coudenhove* (Stockerau, Vienna), about 2,500, mostly old; Professor Adolf M. *Hildebrandt*, and his son Johann Joachim (Berlin), about 2,200, German and foreign, chiefly of artistic merit; Captain Lothar Buderus *von Carlshausen* (Stuttgart), about 2,200 (450 old); Frau Valerie *Brettauer* (Trieste), about 1,800 (500 old); Dr. Hans *Ewers* (Düsseldorf), about 1,800; Markus *Schüssler* (Nuremberg), about 1,500 (300 old); Gustav *Drobner* (Leipzig), about 1,500, mostly modern; Ernst *Krahl* (Vienna), about 1,500 (500 old); Fritz *Mouths* (Rüttenscheidt, Essen), 1,500, mostly modern; Lieu-

tenant-Colonel *von Wallmenich* (Munich, at present in China), about 1,400 (700 old) ; Eduard *Dillmann* (Korneuburg), about 1,400 ; Captain *von Heinz* (Altona) (†), 1,300, mostly modern ; Franz *Fleischmann* (Munich), about 1,300, mostly modern ; Karl *Wolbrandt* (Krefeld), about 1,100, mostly modern ; Dr. Ernst *Freys* (Munich), 1,100 (700 old) ; Walther *von Zur Westen* (Berlin), about 1,100, all good modern plates ; Alfred *Schröder* (Berlin), 1,000 ; Johann Count *Wilczek* (Sebarn), about 600 (360 old, rich in scarce old plates). Most of the remaining collections contain about 1,000 plates or less.

Of *Government institutions*, the Print Rooms at Berlin, Munich, Dresden, Vienna, etc., have exlibris in their possession.

The following *Public Libraries and Museums* have special collections of exlibris :

Kunstgewerbe-Museum, Berlin ; the collection originally formed by Dr. Heinrich Pallmann, and afterwards in the possession of Rudolf Springer. It has been considerably increased, and comprises about 5,000 exlibris, of which the majority are old, though some good modern plates are included.

Hof- und Staats-Bibliothek, Munich ; about 1,500 plates, mostly old and interesting exlibris of men of learning and monasteries ; *Herzogliche Bibliothek, Wolfenbüttel*, about 2,500, mostly old ; *Bibliothek des Börsen-Vereins deutscher Buchhändler, Leipzig*, about 3,000, mostly German plates of the fifteenth-eighteenth centuries, including many interesting old examples ; *Stadtbibliothek, Frankfurt-on-Main*, 2,800, many good old exlibris (including the collection of 2,103 plates presented by Alfred von Neufville, †) ; *Universitäts-Bibliothek, Würzburg*, about 700, mostly old ; and many with smaller collections.

Many collectors in foreign countries also own German and Austrian exlibris : e.g., J. F. Verster (Amsterdam), whose 8,100 plates include 962 German examples (of his 1,151 musical plates 186 are German) ; L. Gerster, pastor (Kappelen), 3,640 exlibris, including 576 old and 700 modern German, and 1,850 Swiss plates ; Miss Emma Chamberlayne (London), whose fine collection includes 1,450 ladies' plates, of which about 350 are German ; John W. Singer (Frome), 13,000 exlibris, including about 2,000 German plates (of his 1,200 ladies' plates 320 are German) ; Adolf Geering (Basel), 2,300 plates, of which 1,200

are German and 600 Swiss; Emilio Conte Budan (Mestre), 1,950, including about 1,300 German plates.

German book-plates are to be found in fifty or sixty other foreign collections, *e.g.*, in those of the *English and French Ex-libris Societies*; Armin Freiherr von Fölkersam (St. Petersburg about 1,600); Alexei Petrowitch Bachruschine (Moscow); C. M. Carlander (Stockholm); Frederik Heymann (†) and Numa Fränkel (Copenhagen); August Sassen (Helmond); Dr. Achille Bertarelli (Milan); Dr. L. Bouland (Paris); E. Engelmann (Paris); Edmond des Robert (Nancy); Pierre Dor and Charles de Sartorio (Marseilles); Benjamin Linnig, Professor Pol de Mont, Frau Van de Vin (Antwerp); Ad. Loureiro (Lisbon); C. W. Sherborn, G. R. Dennis, F. J. Thairlwall, J. R. Brown (London); E. B. Ricketts (Hollingbourne); Miss E. A. Greene (Clifton); W. H. K. Wright (Plymouth); S. A. Grundy-Newman (Walsall); G. M. Elwood (Rochester, New York, about 4,800, including about 500 German); E. D. French (Saranak Lake, about 1,600, of which 300 are German); Miss M. Van Zandt (New York, about 1,100, including about 600 ladies' plates); Miss M. G. Messenger (New York, about 9,000, including 950 ladies' plates); W. C. Prescott (Newton Highlands); Dr. A. W. Clark (Lawrence, Kansas); Museum of Fine Arts, Boston, Mass., etc.

The collections of the late Sir Augustus Franks (now in the British Museum) and Lord de Tabley also contained numerous German book-plates.

(2) THE ARRANGEMENT OF A COLLECTION.

Collections of exlibris may be arranged either *alphabetically* or *chronologically*. The alphabetical method is only suitable for small collections; while facilitating the finding of any particular plate, it has the fatal disadvantage of presenting exlibris of all styles and periods jumbled together, thus depriving the collection of its chief interest.

On the other hand, the intelligent enjoyment of a collection can only be obtained by a chronological arrangement, which allows plates of the same style and period to be placed in juxtaposition. The analysis given above (p. 490) of the author's collection shows how a chronological arrangement may be

carried out. Although periods of style do not always correspond precisely with the different centuries, yet the subdivisions shown will be found sufficiently exact for all practical purposes.

Foreign plates should always be kept apart, and it is also advisable to separate old from modern examples.

Hitherto little attention has been given to a branch of collecting which has, nevertheless, much to recommend it: namely, the collection of *reproductions*, especially of old plates. Unique exlibris exist in almost every large collection, and very many other plates are so scarce as to be altogether beyond the reach of the ordinary collector. Such exlibris may well be represented by modern facsimiles, though care must, of course, be taken to distinguish such reproductions from original plates, either by placing them in a separate division, or by any other convenient method.

In the same way, modern impressions from old wood-blocks or copperplates are not to be despised, so long as the blocks or plates remain in good condition.

Book-plates may be *preserved* in various ways, according to individual taste.

a. On white cards, about 12 in. $\times$ 9 in.; scarce and specially fine plates may be placed by themselves for better effect, but four, six, or nine smaller or less valuable plates may be placed on one card. These cards may be kept loose in boxes, or may be fastened together periodically with a thick piece of cardboard at top and bottom, and pierced with a couple of tapes, each volume being then preserved in a cardboard box.

b. Each exlibris may be placed on a separate thin card, of octavo size, about 8 in. $\times$ 6 in., which may be preserved in boxes containing about 100 or 200 plates each.

c. As in *b*, but kept in cardboard boxes open at the top.

The best method of fastening plates on to the cards is by means of stamp-mounts, or strips of stamp-paper, which should be hinged, so that any plate may be taken out without injury.

Book-plates should never be fastened down all over, nor should they be placed in bound albums. Opportunity must always be left to rearrange or to make additions.

Underneath may be written all the available information as to the names of owner and engraver, date, price, etc., with references to any mention of the plate in exlibris literature; for the

serious collector will soon acquire a special library of volumes dealing with the subject of his hobby.

It will be found advisable to keep an alphabetical catalogue, which will show at a glance whether any particular exlibris is in the collection or not. References may be added, if necessary, to the subdivision, box-number, etc.

(3) THE GERMAN EXLIBRIS SOCIETY AND JOURNAL.

The "Exlibris-Verein" and "Exlibris-Zeitschrift" were both founded by the late Friedrich Warnecke, in Berlin, in May, 1891. In two years the Society had sixty-one members, and now, after ten years of existence, its membership has increased to 283.

The President of the Society, since 1895, is Professor Emil Doepler, junior (Berlin, W.) ; the editor is Dr. Hans Brendicke (Berlin, W. Frobenstrasse 31); and the treasurer and publisher C. A. Starke (Görlitz, Salomonstrasse 39). The yearly subscription is twelve marks.

The richly-illustrated "Zeitschrift" appears quarterly, and is sent free to all members of the Society ; the price to non-members is fifteen shillings a year. The high artistic value of the Journal has been recognized on all sides, and the magnificent facsimiles of old plates, prints from old as well as from modern copperplates, and innumerable other illustrations in black and white and in colours, of German and also English and other exlibris, have served to attract to the Society several members who are not acquainted with the German language. In May, 1900, of the 278 members (some of whom have since died), 170 were German, 31 Austrian, 1 Italian, 10 Swiss, 4 Dutch, 5 Belgian, 2 Swedish, 4 Danish, 8 Russian, 6 French, 25 English, and 14 American. The list includes in all 30 ladies, and Her Majesty the German Empress has honoured the Society by subscribing to the Journal.

The early volumes of the "Zeitschrift" are already out of print, and the complete series will always be a valuable work of reference for the collector, as well as for bibliophiles, print-collectors, and others.

(4) MISCELLANEOUS.

(a) *Exlibris exhibitions.*

There are permanent exhibitions of book-plates in the Royal Library, Munich, and the University Library, Würzburg ; and frequent exhibitions are held in the library of the Industrial Art Museum, Berlin. German book-plates have also been shown, either singly or in specially selected collections in the exhibitions of art work, etc., held during the last few years at Munich, Berlin, Krefeld, Magdeburg, Hamburg, Düsseldorf, Nuremberg, Hanover, Halle, Breslau, Vienna, Brünn, and Troppau, as well as in London, 1892-1900 ; Antwerp, 1900 ; Paris, 1900 ; Chicago, 1898 ; Boston, 1899.

(b) *Lectures.*

Lectures on exlibris have also been held, from 1893 onwards, under the auspices of many German and Austrian societies, examples being always shown.

(c) *Competitions.*

Prizes have been offered for book-plate designs in competition, by the Industrial Art Societies at Munich, Halle, and Breslau, the Industrial Art Museum, Prague, and the magazine "Deutsche Kunst und Dekoration," Darmstadt.

(d) *The price of exlibris.*

Several auction sales of book-plates have taken place in the large towns, at which early plates have realized high prices ; other plates, however, have varied so much that no idea could be formed of their true monetary value. The same variation in price has been noticeable at the sales held in London.

The prices asked by dealers in the eighties were extremely low, but during the last ten years they have risen enormously. Indeed such absurd prices used to be asked that collectors refused to buy at all, and the result is that recently-formed collections consist chiefly of modern plates which can be obtained by exchange. A reaction has now set in and lower prices are again asked ; but it must not be forgotten that old plates are becoming more and more scarce, and collectors more and more numerous. Plates by a few modern artists—Klinger,

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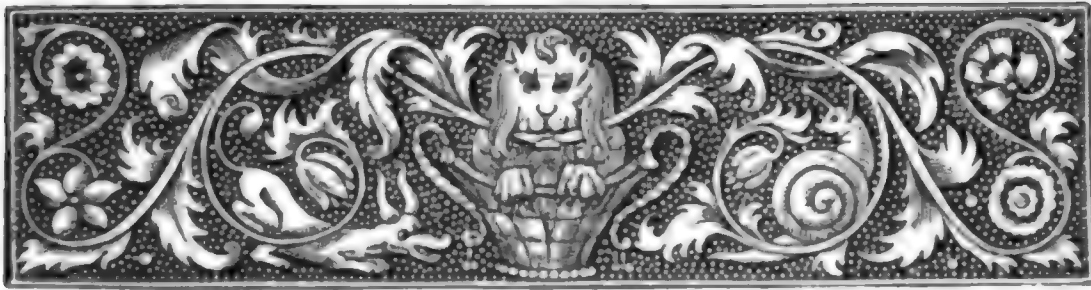
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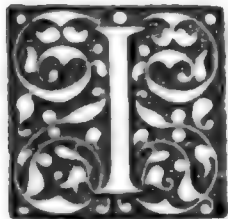
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CONCLUSION

THE CHOICE OF A BOOK-PLATE



IN conclusion the main principles which should govern the choice of a book-plate may be briefly summarized.

In the first place, the full *name* of the owner must be clearly shown ; his address and rank may be added, if desired. The signature of the artist and the date should also appear.

The design and style must depend entirely on the wishes of the owner, or of the artist, if it be left to him ; good taste alone will set a limit to the variety of ideas which may be expressed.

The plate may be heraldic or pictorial, or may combine heraldry with allegory. The chief considerations are that the design should contain some allusion to the individual tastes or studies of the owner, and that it should not be overcrowded. In these days of complicated allegory and obscure symbolism, it cannot be too often repeated that *simplicity* is the first thing to be aimed at.

Anyone who has the right to bear arms may be recommended to adopt a purely heraldic exlibris, as being more satisfactory and less ephemeral than any other class of design.

Book-plates which are not purely armorial may display an endless variety of motives, as has been shown on pp. 387, 388.

As a general rule one plate, in one size, will be sufficient for books of all sorts ; but plates are often used in two or three

sizes, and many book-collectors have special plates made for the different divisions of their library.

The original drawing should not be too much reduced, or it will suffer in clearness. On the other hand, if the plate is too large, it will not look well inside a small volume. It is essential to use good paper, and for this purpose a thin handmade paper is the best, being not only easy to paste into books, but durable and capable of taking the best impression possible. It is well to get the printer to send pulls on different coloured papers and in various inks, as, though black on white is generally the most suitable, it will be found that another colour may often give a softer effect.

Of the various methods of reproduction we have already spoken (see pp. 9-15), and here it is only necessary to add that as a book-plate is to last a life-time, it is worth while spending a little money and having it well executed to start with. Though the cheap photographic processes give an accurate result, and if properly printed are not unsatisfactory for certain classes of design, they cannot produce the *quality* of a finely engraved copperplate, or even of a first-rate lithograph.





SUBJECT INDEX

This index contains names of owners of book-plates, but not those of engravers and designers, which will be found in the second index.

Abbreviations: Exl. = exlibris; v. = von; Frh. = Freiherr, Baron; Frfr. = Freifrau, Baroness; Ct. = Count, Graf; Cts. = Countess, Gräfin; Vct. = Viscount; Pr. = Prince; Prs. = Princess.



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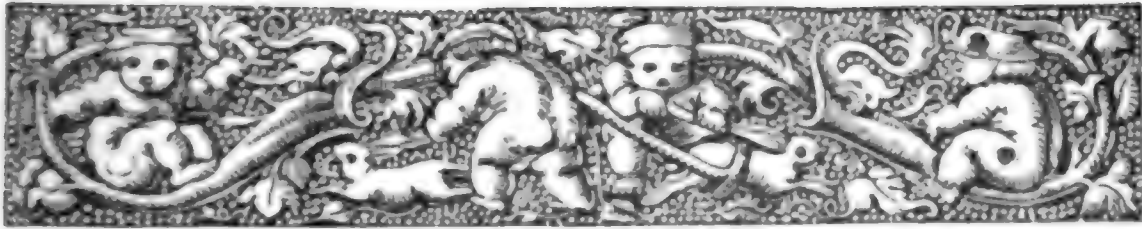
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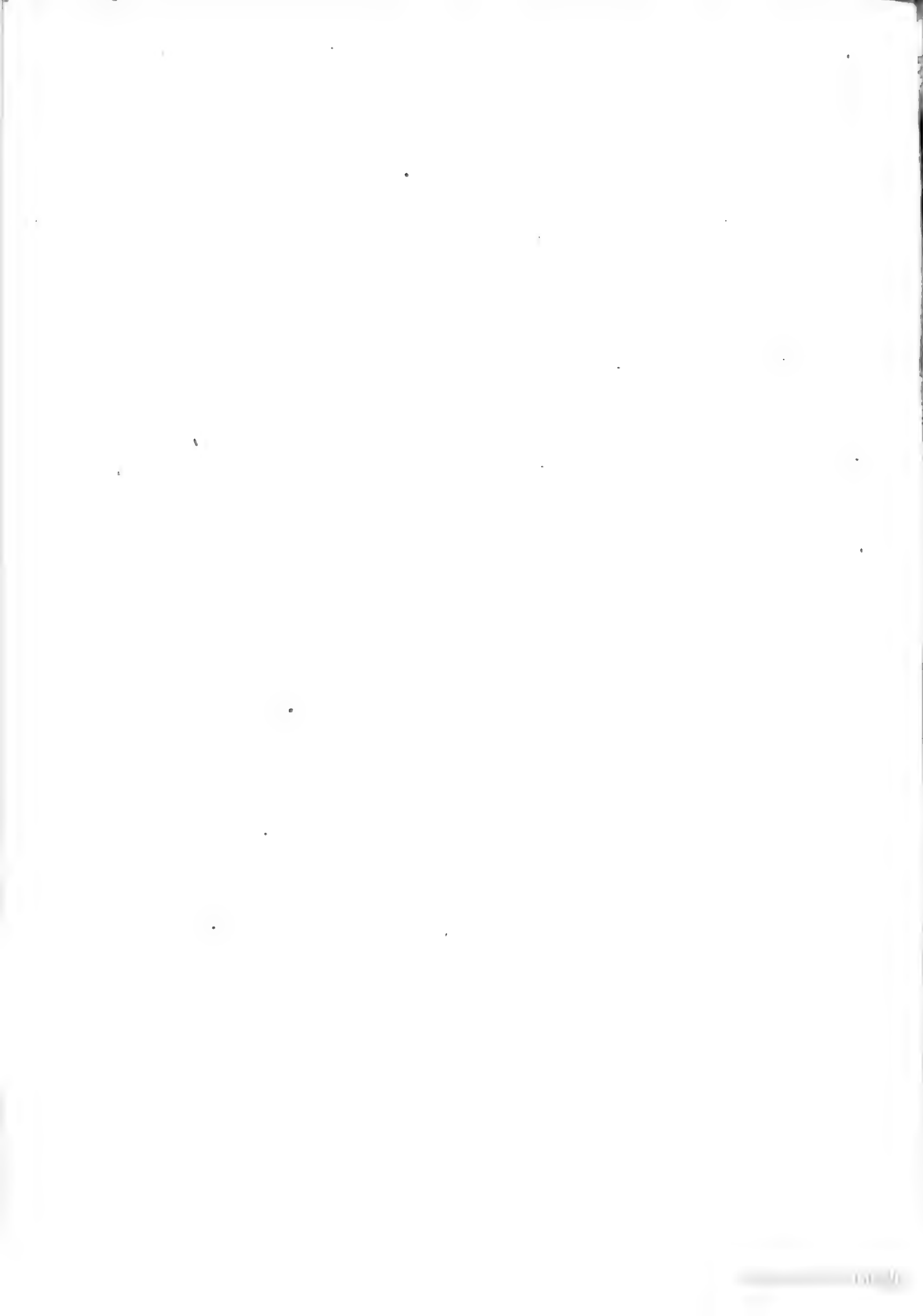
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